

Amateur Photographer

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Nikon D810

Our first look at the camera that **Nikon** claims delivers its best-ever image quality

Flying kites

Luke Massey
shows us how
to photograph
this majestic
UK bird



£200 DSLRs

How do five bargain used
DSLRs stack up today?

American Vistas

The stories and techniques behind the winning images of **USA Landscape Photographer of the Year**



PLUS **DSLR VIDEO MASTERCLASS:** tips and techniques from top videographer Victoria Grech

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Once, a camera was just for still photographs. To shoot a video you needed a camcorder. Your phone, meanwhile, was attached to the wall and not much use for either activity. Now almost every camera, and most phones, can shoot stills and video.

While some traditionalists are appalled that a video button even exists on their cameras, others are embracing this new multimedia world with

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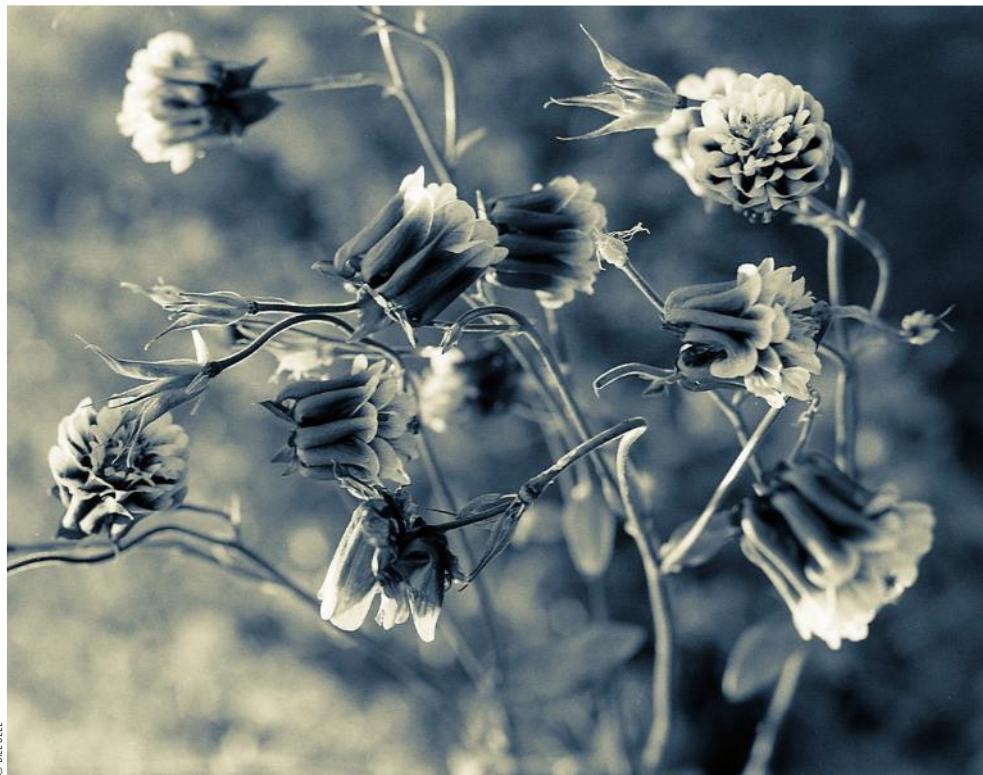


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ONLINE PICTURE OF THE WEEK



Aquilegia

by Bill Sell

Nikon F4, 85mm, f/1.4, Kodak T-Max 100

THIS week we have an image from our Flickr page, posted by Bill Sell. Flowers are great subjects for photography and here Bill has attempted to present these aquilegia in a beautifully artistic way.

'This photo was taken in my back garden,' says Bill. 'It was a result of a series of images I was taking using an 85mm f/1.4 Samyang lens mounted on my Nikon F4 camera. I opened the lens right up to f/1.4 in order to

gusto, especially the younger generation, who are happy to flit seamlessly between the two mediums, using multiple devices. Many more people are somewhere in between – interested in having a go at video but intimidated by how much there is to learn. We met many such readers on our first DSLR Video Masterclass at Pinewood recently, which was so successful that we're planning more. If you'd like to take part, you'll find the details at the end of our feature on page 28-30. **Nigel Atherton, Editor**



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

achieve the shallow depth of field.'

Bill shot his image using Kodak T-Max 100 film and then scanned the negatives using an Epson scanner. He then tweaked the image in Lightroom and applied a split-tone effect – blue for the lowlights and yellow for the highlights.

Bill's image just goes to show that you don't need to travel miles to get beautiful images. Sometimes you can find great subjects right on your own doorstep.

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ipcmedia.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2400 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Tamron zoom lens

Tamron's new 14-150mm zoom for micro four thirds cameras is set to debut this month, priced £389.99. The 14-150mm f/3.5-5.8 Di III, the development of which was announced last year, features a stepping motor that is optimised to provide a 'seamless, fluid autofocus action when shooting video.'

The 17-elements-in-13-groups lens weighs 285g and is available in black and silver colour options. It delivers a focal length of 28-300mm in 35mm terms. Visit www.tamron.co.uk.



Cloud storage

Canon has released the final version of its cloud-based image management platform, called 'irista'. It was first launched as a 'beta' version in 2012, known as Project1709. irista is designed for users to manage photo libraries in one place. Visit www.irista.com.

'Shoot, speak, share'

A free app that allows people to add voiceovers to images captured using a smartphone or tablet has been extended to Android devices. SpeakingPhoto, previously only available on Apple iOS, is designed to 'turn pictures into stories' by adding audio to photos. The image, with attached voiceover, can be shared by email, text or via social media. Users also have the option to string them together to build a slideshow. Visit www.speakingphoto.com.

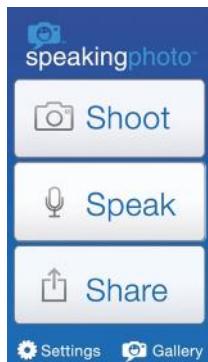


Photo rights

Tourists travelling to Hungary can breathe a collective sigh of relief with news that Britons have escaped a crackdown on street photography. It was feared that photographers would need consent from everyone in a picture who is identifiable, even if it is not published. A Foreign and Commonwealth Office spokesman told AP: 'We have seen no evidence, so far, that the law will affect British nationals, so we have not included it in travel advice.'

British honours

A Briton has won honours in a competition for emerging photographers. Oliver Eglin's image of a tree in Sicily was among the winners of a contest hosted by the Daniel Blau Gallery, which is hosting a show until 31 July at 51 Hoxton Square, London N1 6PB.



WEEKEND PROJECT

Lavender fields

While Provence and the heat of the south of France may spring immediately to mind when we think of lavender fields, warmer summers here in the UK have seen a resurgence of lavender fields on these shores.

With neat, long, vibrant and often undulating coloured rows of lavender carpeting the landscape, these fields

are fabulous subjects to photograph during the summer months before the lavender is harvested around September time.

With a growing number of lavender fields dotted around the UK and the lavender coming into bloom, now's the perfect time to get out there and photograph these stunning vistas.

1 While it may not be possible with all lavender farms in the UK, some have public rights of way running across their fields, allowing you to shoot at sunrise or sunset when the farm itself is likely to be closed.

2 For wide shots, get down low and look for gradients in the land that create pleasing, gently arched rows of lavender that gradually disappear into the distance, resulting in lovely natural patterns.

BIG picture

Stunning images abound in the Environmental Photographer of the Year

 The winners of 2014's EPOTY sponsored by Ciwem and Atkins have been revealed. The winner of this year's Cityscape category award is Faisal Azim of Bangladesh with his image Life in the Circle.

Faisal created his beautifully composed and moving image in order to highlight the latest government report stating that the number of beggars, or vagabonds, across Bangladesh is now more than 900,000.

Faisal's shot was just one of 10,000 submissions that were sent into the competition, one that aims to celebrate the best in environmental photography and film. To see more and find out how you can enter EPOTY 2015, visit www.ciwem.org.

Words & numbers

I am a professional photographer by trade and an amateur photographer by vocation

Elliott Erwitt

Photographer

880 billion
Estimated number of photos to be taken in 2014



3 Use a macro lens or fast prime to isolate individual lavender heads combined with a shallow depth of field to deliver a rich and punchy background. Shoot on a bright, overcast day for best results.

4 With rows of lavender offering a perfect backdrop, they're a great place to shoot a lifestyle portrait. Just remember, though, to avoid trampling through plants and stick to paths to avoid damaging the flowers.



© PHIL HALL

Nikon D810

Richard Sibley takes a closer look at the key new features of the **Nikon D810**

At a glance

- 36.3-million-pixel, full-frame-sized CMOS sensor
- 2.36-million-dot OLED viewfinder with 0.77x magnification
- Highlight priority metering
- New Kevlar shutter
- New raw S file
- ISO 35-51,200 (expanded)
- 1.23-million-dot LCD screen
- RRP £2,699.99 body only

Screen

By adding a white pixel, the resolution of the screen is now 1.23 million dots and offers better brightness and colour rendition.

Memory card door

This is now made of rubber, rather than the plastic used on the D800 and D800E.

Battery

Nikon claims that, under CIPA testing conditions, the 1,900mAh EL-15a battery can capture up to 1,200 still images.

 HERALDED by Nikon as providing the 'highest image quality in Nikon history', the new Nikon D810 is a refinement of the excellent D800 and D800E DSLRs it replaces.

Like its predecessors, the D810 is made from magnesium alloy and is fully weather-sealed. Although the body remains largely the same, there have been some tweaks. A slightly larger handgrip has been added, and new locations found for the bracketing buttons to make them easier to access.

New features

Although the 36.3-million-pixel sensor of the Nikon D800 and D800E remains,

the core sensor is in fact new. Unlike the D800E, the D810 has no anti-aliasing filter – the D800E actually had two filters, with the second working to negate the effect of the first.

Also new is the Expeed 4 image processing system that has previously been featured in the recent Nikon D4S. The combination of the new processor and sensor gives the D810 an impressive extended sensitivity range of ISO 32-51,200. Such a low minimum sensitivity will no doubt appeal to those wanting to shoot in bright light using wide aperture settings, and for landscape photographers wanting to take long-exposure images.





The 51-point AF system is now sensitive down to -2EV and now features the Group AF feature found on the recent Nikon D4S

Processing and shutter

With better processing, the Nikon D810 offers improved noise levels compared to its predecessors. Auto white balance is also said to be improved, as well as a 1fps faster shooting rate of 5fps, or 7fps if shooting in the 1.5x crop DX mode. Importantly for those who use the camera heavily, the new sensor is also more efficient.

What will be noticeable are the improvements to the shutter and sequencer mechanisms. These have been completely redeveloped, not only to help the camera's shooting rate, but also to make it quieter and with less vibrations, which may affect image sharpness. There is also a new electronic front curtain shutter mode, which those wanting to squeeze every last ounce of detail will benefit from.

The new Kevlar and carbon fibre-composite shutter unit has a 52ms shutter lag time, and retains the 200,000 shutter actuation life of the Nikon D800.

Image quality

Landscape photographers will be pleased to hear about the new highlight-weighted metering mode in the Nikon D810, which should meter to preserve all of the highlights in a scene.

With the new processor, noise reduction is improved, but there are also other new additions to the way images look. The Clarity setting, within the picture style controls, can be used to alter the micro contrast of an image, while the new Flat image style produces neutral, low-contrast images and video, which are an ideal starting point for editing.

Those who want the flexibility of raw images, but without the need for the resolution, will be pleased with the introduction of the new raw Size S files. These 12-bit uncompressed Nikon NEF

files are a quarter of the resolution and half the file size of a standard raw file. Nikon claims that this was requested by animators and those who shoot time-lapse video footage.

Video

Speaking of video, there have been more improvements here, though not the 4K video capture that some were hoping for. The camera now shoots at 50/60p at full 1920x1080 resolution, with full control over the ISO sensitivity. Another benefit is the fact that video can be both recorded to a memory card and externally, at the same time.

A zebra-pattern highlight warning feature has been added to the video capture mode, and the audio recorded by the internal microphone features improved noise and wind filters.

First thoughts

We are big fans of the Nikon D800 and D800E and it is hard not to be excited about the new D810. While it was the high resolution that was the real talking point of the original cameras, with the Sony Alpha 7R now also offering the same resolution full-frame sensor in a compact system camera, the resolution alone is no longer enough. What Nikon seems to have done is make the D810 much more of an all-rounder. Whereas the D800 is popular among studio and landscape photographers, the improved AF and shooting rate will make it more appealing to sports and wildlife photographers, and videographers are well catered for too.

On paper, at least, it looks like the D810 ticks all the right boxes, and the price seems reasonable for its target market. The Nikon D810 goes on sale on 17 July, priced at £2,699.99 body only.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

SURREY



RHS Hampton Court Palace Flower Show

The RHS Hampton Court Palace Flower Show opens on the day this issue hits the stands, so there's little time to waste in getting down there for some macro photography. Highlights this year include the Ocean Spray New England garden water features and turf sculptures. Until July 13. www.rhs.org.uk



© MARK NEVILLE

LONDON

© MARK NEVILLE

IWM Contemporary: Mark Neville

As part of the IWM London reopening, Mark Neville documents his experiences of the war in Afghanistan. Neville went on patrol with the troops, and focused his photos on the children he encountered.

From July 19. www.iwm.org.uk/visits/iwm-london



© LUKE BOLAND

At Home He's a Tourist

Ffotogallery throws a spotlight on some exciting new photographic artists working in Wales. Of particular interest is Luke Boland, who explores global industrial expansion and its role in contemporary culture. Until July 19. www.ffotogallery.org

LIVERPOOL



© SPENCER MURPHY

Sony World Photography Awards at Liverpool ONE

The Sony Awards exhibition finishes up in Liverpool this week. If you saw our recent gallery of the winners, you'll know that there is a wealth of terrific photography to be seen.

Until July 17. www.worldphoto.org/liverpool2014

Behold the Man

Marksteen Adamson presents a unique photographic display exploring issues relating to homelessness and addiction, the result of a two-year working relationship between Adamson and Alan, a struggling addict living on the streets of Cheltenham.

Until July 20. www.cheltenhammuseum.org.uk

CHELTENHAM



© MARKSTEEN ADAMSON



Viewpoint

Tony Kemplen

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems. Here he looks at the Voigtländer Vitessa

With tens of thousands of different cameras made in the 20th century alone, only a fool would attempt to collect them all. Many collectors go for a specific type of camera, but I'm more interested in seeking out unusual design features, so the Voigtländer Vitessa had been on my radar for some time.

With its sharp f/2 Ultron lens and a coupled rangefinder, it would be an enviable camera to use even if it had a more conventional design. However, it has two features that mark it out from the mass of mid-20th century precision 35mm models. First, the 'barn-door' design that allows the lens assembly to collapse back into the body, and second, the large plunger, which both advances the film and cocks the shutter. Neither of these features is unique, although they are pretty rare, and I have never before come across a camera that has them both.

First unveiled in 1950, the Vitessa underwent a number of refinements, such as the addition of a built-in exposure meter and the provision of an accessory, before production ceased in 1957. Although the exposure meter came later, all models had coupled rangefinders. Focusing was achieved using a wheel at the back of the body, in the position where one would normally expect to find a wind-on knob on a conventional 35mm camera. Although not immediately apparent, as they are shielded by the open barn doors, the lens assembly is mounted on bellows.

Some cameras are so intuitive to use that you don't need a manual. The Vitessa isn't one of them. Fortunately, it's possible to track down a manual for this camera. One useful site is www.orphancameras.com, a labour of love from Mike Butkus of New Jersey, USA.

You might expect a button to release

the lens doors, but in fact the shutter release does this, although only with the camera tilted forward at 45°. You also have to use a finger to brake the rapid ejection of the combi-plunger as it flies upwards with considerable force.

The Vitessa was an expensive camera when new, and even today it fetches between £50 and £100 on eBay. That said, like so many quality cameras, this represents a considerable drop in value in real terms.

And so to the shooting. Once you get the hang of its eccentricities, the Vitessa is smooth, quiet and satisfying to handle. It has a real quality feel to the build, and I enjoyed taking it out and about with me, using the rangefinder to focus on close subjects in low light, taking full advantage of the f/2 lens and the restricted depth of field at full aperture. It soon becomes second nature to focus using the thumb wheel at the back.

Each week of my project, I take a mirror self-portrait with the camera, but generally I don't inflict them on AP readers. I've made an exception this time, though, and if you look carefully at the picture above, you can see that the silk tie I'm wearing has a picture of the Vitessa woven into it. I may be a bit of a geek, but please be assured that this is the one and only time that I have ever worn this tie. Honest!



BOB PICTURES © TONY KEMPLEN

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. You can also see more results of his project at www.flickr.com/tony_kemplen/sets/72157627507173715

New Books

The latest and best books from the world of photography. By Oliver Atwell



Fictions

By Filip Dujardin. £35, Hatje Cantz, hardback, 120 pages, ISBN 978-3-77573-802-6



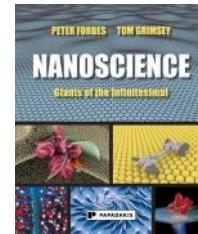
ARCHITECTURE and fiction need not be strangers to one another. In fact, the term 'architecture fiction' – the method of expressing ideas with architectural concepts much in the same way a fiction writer would with

words – is one that in recent years has begun to gain serious traction within the architectural field.

Fictions, a project that Ghent-based photographer Filip Dujardin has been working on since 2007, fits beautifully within the parameters of architecture fiction. A closer look at the structures that dominate Dujardin's work reveals something startling: they are impossible. Using a digital collage technique and a series of processed, edited and repurposed images of existing buildings around Ghent, Dujardin has created a series of mind-bending structures that are genuinely astonishing. Others are simply defiant, with the most basic principles of the laws of physics are brushed aside. *Fictions* is amusing and provoking and, above all, brilliant.

Nanoscience

By Peter Forbes and Tom Grimsey. Papadakis, hardback, £24.99, 208 pages, ISBN 978-1-90650-623-0



A BOOK about nanoscience may seem like an odd inclusion in a photography magazine, but a casual perusal through the pages of this volume will reveal the reasons. The world in micro is a truly wonderful place to observe. At this scale, the fractal nature of our world reveals itself through wonderfully abstract images. We've featured this kind of photography before (see AP 6 April 2013 for a handy how-to guide). Photography doesn't have to be all portraits and sweeping landscapes. Sometimes getting a little closer to the world will reveal images you can only dream of.



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Masters of the skies

Red kites are now more prolific than ever in the UK, making for fantastic photographic opportunities, as **Luke Massey** explains

A few years ago, red kites were on the brink of extinction, with just a small population of these fabulous birds of prey found in the Welsh valleys. Spotting one was incredibly hard, and if you were lucky enough to do so, you'd be the envy of all your bird-loving friends. Now, though, they're making a huge comeback across the UK. So much so, you'd have to drive along the M40 with your eyes closed not to see one gliding above the carriageway.

With their bold markings, impressive aerial acrobatic displays and large wingspans, they make brilliant wildlife photography subjects, while feeding stations have sprung up around the country so birders and photographers alike can get a closer look and easier photo opportunities. If you're really lucky, they may even fly over your garden.

Although the subject can often make an image what it is, in wildlife photography it also relies a lot on the setting. An amazing species not doing anything exciting in a boring landscape won't grab the attention as much as a common,

so-called 'boring' species exhibiting amazing behaviour or in an incredible setting. I find this with red kites, too. I must have seen thousands of photos of red kites set against a blue sky. Obviously they're wonderful birds and it is great to see their markings stand out against a crisp blue sky, but to me these kinds of images are quite uninspiring. While the uncluttered sky makes it a million times easier for your camera to focus and lock-on to your subject, as well as making it much easier to spot them in the first place, ultimately it is a rather dull shot of a bird against the sky. Swap that kite for a pigeon and you've essentially got the same photo. The question is, then, how do you shoot a dynamic photograph of a red kite that will really stand out?

Make a story

With any wildlife subject, the key is to know your subject inside and out. You might get lucky with a special shot on your first visit, for instance, but with time and a thorough understanding of your subject, you should be able to nail the ultimate shot, ➤



Luke Massey

Luke has travelled around the world in search of weird and wonderful animals to photograph, as well as documenting conservation projects. But growing up in the UK has led him to become obsessed with proving that British wildlife is worth searching for and photographing. You can find out more on his website www.lmasseyimages.com



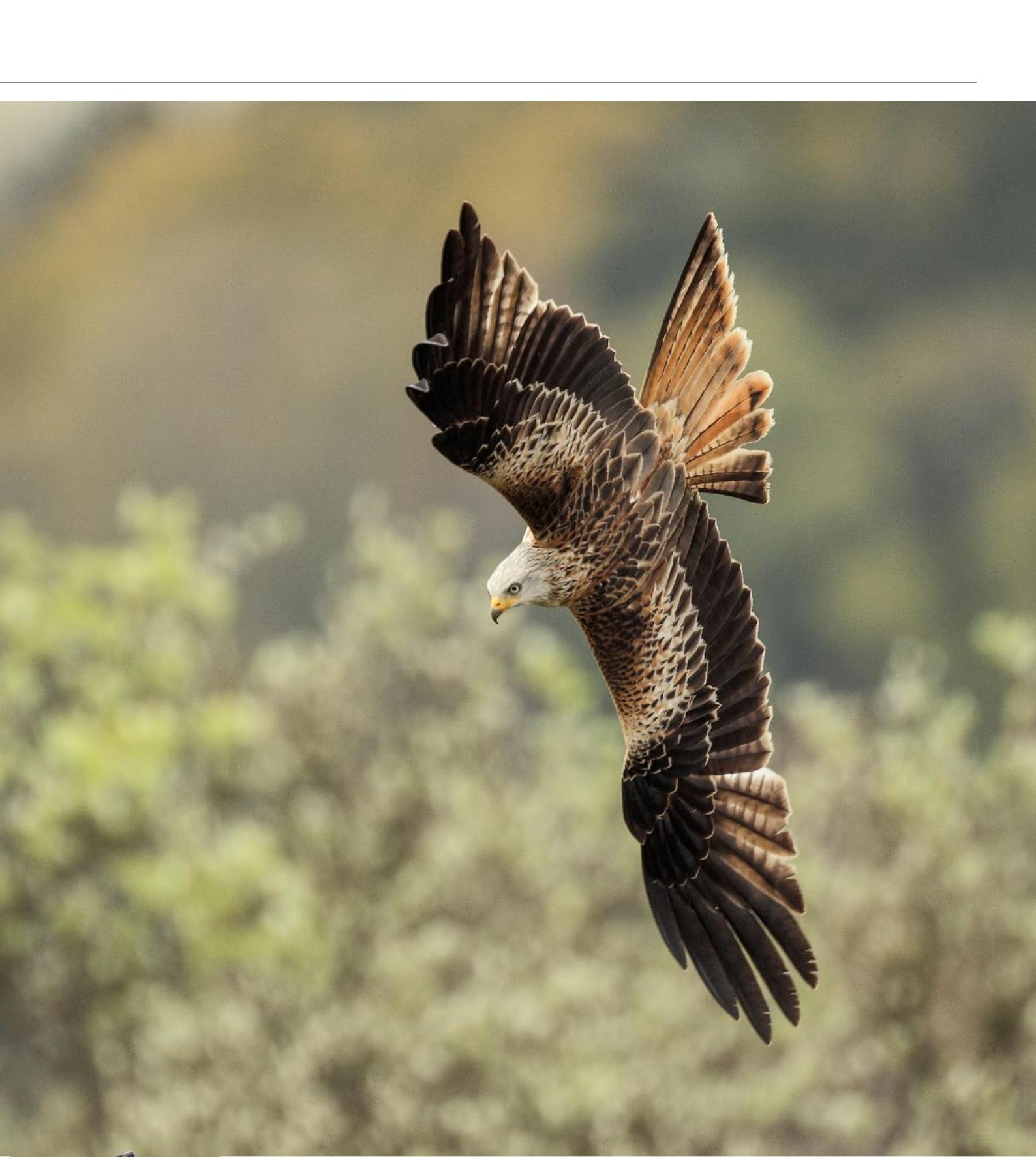
ALL PICTURES © LUKE MASSEY

KIT LIST



► Telephoto lens

Red kites won't often be particularly close, so I'd recommend anything from a 300mm upwards for the job and maybe even throw in a 1.4x converter to help get a little bit more reach and fill the frame.



◀ Sturdy tripod

Unless you're the Hulk, you're going to need a sturdy tripod for photographing red kites as you'll be following birds back and forth with a large and heavy telephoto lens.



◀ Gimbal head

A gimbal will make your life even easier as you'll be able to point your lens wherever the birds are. There's several on the market now, from low-budget versions to high-quality options.



▼ Binoculars

These are invaluable as they allow you to spot where the birds are before they're in photographic range. And when you're not taking photos, sit back and enjoy the spectacle.



Look out for farmers cutting silage or ploughing fields, as this reveals plenty of potential food for red kites



Fine days with a light breeze are perfect conditions

and be more consistent as well. Focusing on one species not only improves your photography skills, but it also gives you a chance to really work on and develop a story around that subject, be it a success story like the kites or something darker, such as a habitat or species at risk of destruction. Through focusing on one subject, you will also begin to recognise specific behaviour much more easily and anticipate when the action is likely to unfold in front of you. Combine that with an understanding of their habits and you will be able to get some really amazing images if it all comes together.

Behaviour

Red kites aren't the vicious aerial predators some sectors of the press make them out to be. They don't swoop down snatching Chihuahuas off leads, cats out of gardens or babies out of prams. Instead, they are much more partial to a tasty worm or half-rotten animal carcass. This is an important point, and it will aid you in getting a more exciting shot.

If you're lucky enough to live in an area with a high population of red kites, make friends with your local farmer. When they're cutting silage or ploughing fields, a plethora of food is unveiled

Where to go

The Chilterns

One of the first places in the UK to reintroduce red kites. You're now incredibly unlucky if you don't see one there.

Ibstone, Buckinghamshire

This small village sees red kites fed in neighbouring gardens, while there are some nice valleys around to get those blurred backgrounds. www.ibstone.org.uk

Chris' Café, Buckinghamshire

The owners of this little café feed the kites daily in their car park between noon and 1pm. Photograph the kites while feasting on a bacon sarnie! www.chrissmotel.co.uk

Red Kite Trail, County Durham

This 11-mile circular walk will hopefully give you plenty of opportunities to photograph kites. www.gateshead.gov.uk

Gigrin Farm, Wales

The most well-known destination for red kite photography. www.gigrin.co.uk

Argaty, Scotland

Open all year round, this is another feeding site for red kites, with daily ranger-led visits to the hide. www.argatyredkites.co.uk



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and the kites have learned about this. I've seen up to 200 kites following tractors as they plough. Your images will be different to many and it is a spectacle worth seeing; if you're lucky, buzzards might join in the fun, too, making it a veritable raptor-fest.

Seasons

Following kites through a season will also provide a wide range of photographs. The changing colours of their surroundings and different weather conditions will all give different moods and views. From experience, don't go trying to photograph kites in gale-force winds and torrential rain, as I've tried this and failed – no doubt watched by a group of red kites mocking me from their cosy perches in a tree somewhere.

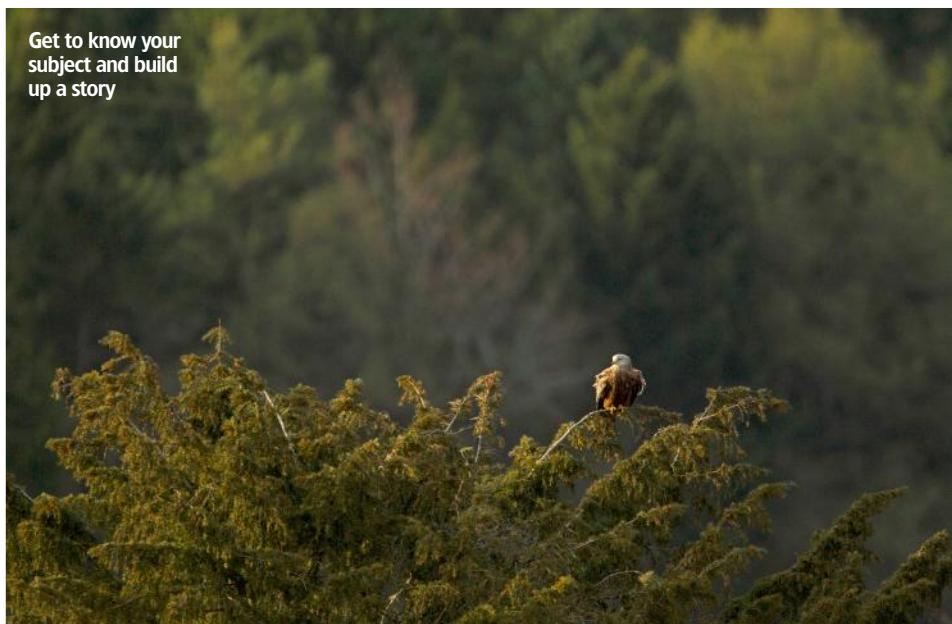
Fine days with a light breeze seem to be the perfect conditions. The light is good and a bit of wind gives you a much better chance of photographing the kites as they hang in the breeze.

The time when kites really shine (quite literally) is in the snow. Out of all the large British raptors, red kites must be up there as having some of the best markings, with the snowy conditions perfect to bring out their underwings as the ground acts as an enormous reflector. Try to capture this next time it snows and maybe even beat me to the holy grail in red kite photography – a red kite in falling snow.

One thing to remember about red kites is that they're classed as a Schedule 1 category bird in the UK. This means they are offered the highest legal protection, making it an offence to intentionally or recklessly disturb the birds and their young, close to or at their nest during the breeding season. Violation of the law can attract fines of up to £5,000 per offence and/or a prison sentence of up to six months.

AP

Get to know your subject and build up a story



Red kites have some of the best markings, especially their underwings



TOP TIPS



Panning

Too slow and you're left with an abstract blur, too fast and you're left with a normal image. But sometimes you get it right – I usually stick with a shutter speed between 1/30th and 1/60th. Distant backgrounds don't work well, so try to get some close-up foliage or hillside in there.

Capturing motion

It's not all about freezing the action by using a fast shutter speed. A slower shutter speed shows more movement in your image: a fast wing beat can become blurred, giving a sense of movement. Motion blur is probably the easiest effect to get with a slower shutter speed.

Clean backgrounds

Very important, as you don't want something too close or an annoying twig breaking up what would otherwise be a striking image. Make sure your background is well out of your depth of field, using a wider aperture to throw everything behind your subject out of focus.



Try to capture red kites from a raised position for a more dynamic shot



Up above or on a level

MANY of the organised feeding sites have raised hides, so when birds are coming in to feed you can be in a raised position above them, or at least get them in relief against some trees. This not only gives a much better perspective compared to shooting upwards, but it also provides you with some interesting backgrounds that can add a bit of context.

Obviously, the busier the background, the harder it is to lock-on and focus. I find switching my tracking sensitivity to just below mid, shooting in AF servo (continuous) and using just one focusing point helps me achieve a higher success rate. One of the advantages of shooting red kites is that you'll usually get lots of chances, as in most cases you'll get multiple birds swooping around.

One problem you may encounter is deciding which one to focus on. I seem to have the ability to always manage to pick the bird with the messiest plumage, an out-of-place feather, and so on. When I find one in good condition, I lock on and keep my lens on it until it passes a good background or comes in for the food. In this way, you're not being distracted by the other birds and you're more likely to be successful.



Evening light

Red kites, like many large raptors, aren't early birds, so you can have a lie in. In the evening, they often congregate to go to roost as the sun is setting. Even once it has set, you'll be able to capture silhouettes against the sky if there's a good sunset and some nice clouds.



Exposure

The large white patches on the underside of their wings are striking, but it's important not to blow the highlights on them, so it can be worth underexposing slightly when shooting them. I often try to make sure the background is in shadow, which helps if the bird is still lit.



Action

Try to capture the action if you can, whether that's getting the kite mid-dive or chasing another kite. If you're lucky to have a kite extravaganza going on, try to capture more than one bird in the same frame, as it gives a bit more excitement to the image.

On the road

Looking through your previous projects, it's striking how there seems to be a degree of symbiosis between what should be quite disparate projects. What themes link these bodies of work?

I actually come from an engineering background and worked in that field for a decade. I've only been working as a professional photographer for two years. During my time as an engineer, I spent around five years overseas where I would find myself as an outsider and immersed in foreign cultures. That put me in a particular mindset on my return to the US, where I was drawn to smaller communities – basically, cultures where I would find myself to be the outsider. They were all right there in my own country.

That's one thing I've always found interesting about documentary photography: that these photographers will travel overseas and then come back to find that there are just as many foreign cultures within their own homeland.

I remember going on a workshop with Magnum Photos and my instructor at the time was David Alan Harvey. I showed him my portfolio that featured a lot of images from my travels overseas and he said, 'Never forget there's a story in your backyard.' I didn't need to travel 12 hours on a plane across a vast ocean. It was all right there next door.

Tell me about this carnival project. How did you encounter the carnie life?

This was when I was at the tail end of my engineering career, so it was late summer in 2011. A

couple of friends and I visited the carnival, and one of my friends happened to know the owners. My friend introduced me to them and, as I said, it happened to be around the time that I was considering resigning from my career. Over the next few months I spent quite a bit of time with them. I'd see them at stop after stop and take pictures during each encounter. The more I got to know them, the more curious I became about the people behind the scenes and how this thing is constructed so quickly before being disassembled and moved from point A to point B. They agreed to let me ride along with them, but I had one key stipulation: I wanted to be one of them and actually work while we were on the road. I carried my camera with me everywhere I went, but I was also employed by the carnival to be a truck driver. That was in the summer of 2012 and I ended up working with them for three months.

You essentially crossed the line that many documentary photographers attempt to stay behind in order to stay objective about their subjects.

It was necessary because carnies exist in such a closed society. I felt I had to immerse myself in order to be accepted and get the kinds of shots I may otherwise have been unable to obtain.

It must have been a great way to blend in and earn their trust. I imagine after a while they became so used to your presence that your camera became invisible, making it easier to capture candid moments?

Yes and no. There was actually a lot of scepticism from the guys

Photographer
Eric Kruszewski
spent three months immersed in the lifestyle of carnival culture. He talks to **Oliver Atwell**

working away behind the scenes because they understood I knew the owners. The carnival is still a business and has a hierarchy. Even though I worked, ate and slept alongside all of them, my association with the owners made a lot of people suspicious. They thought they were perhaps being watched. It took a while to earn everyone's trust.

With a lot more experience under your belt, what would you identify as the principal aims of documentary photography?

I look at several facets of it. I consider myself a storyteller and I use my camera to give the audience a front-row seat to something they may not necessarily get a chance to experience for themselves. A lot of people may be curious about how things work and I hope to be able to offer them some degree of insight.

In the documentary sense, it could be that in 50 or 100 years from now a particular culture is no longer present or, in the case of the carnival, the culture dies or that particular business goes belly up. The project becomes almost like an encyclopaedia of what that culture and time period it existed in was like. A project can act as a reference for people in the future.



An editorial photographer based in Baltimore, Maryland, USA, Eric Kruszewski specialises in travel, reportage, documentaries and portraiture. He is a regular contributor to National Geographic Creative's unique collection of imagery. To see more of Eric's work, visit www.erickruszewski.com



1



2



3



1 Eric's contact with the group was a result of his curiosity about how such events are maintained and moved across the country

2 Eric spent around three months out on the road during the summer, working, eating and sleeping next to the crew

3 While Eric worked hard as a carnie, he made sure his camera was always by his side so he never missed a shot

4 The young children of the carnival's owners will eventually grow up to take over from their parents

5 Unlike many other documentary photographers, Eric immersed himself within the lifestyle he was documenting

6 While it took a while to gain the trust of his fellow workers, Eric soon found himself having access to their everyday lives



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LETTER OF THE WEEK

Second heaven

I was interested in Gareth Houghton's memories of the 126 cartridges (*Letters*, AP 31 May). From 1963, I worked first for Sands Hunter in Bedford Street off the Strand, then Bennett Cameras of New Bond Street, Dixons of Oxford Street and, finally, Ernst Leitz in Mortimer Street before changing career direction. If memory serves me well, I think these cartridges were similar, if not the same as those used in the Kodak range of Instamatic cameras that were very popular at the time.

Another innovation of the time was the Agfa Rapid cameras, which used standard 35mm film but were 'self-loading', with the film feeding itself straight into another cassette, thereby avoiding the need to rewind.

For a while, I used a Leica IIf and now, following retirement, I have

bought a Leica IIIC and an old Wray enlarger. I was amazed that black & white film and all the chemicals, and so on, were still available and still being used quite widely. I'm in second heaven – but my wife thinks I've lost it!

Edward Hart, London SE2

Reports of the death of film have been greatly exaggerated. I'm glad that in retirement you have reignited a passion. It is still a requirement of many GCSE, A-level and degree courses that students have to undertake at least one project that they have printed in the darkroom themselves. So hopefully there will be at least a few more generations who experience the delight of seeing a print appear in a dev tray – Richard Sibley, deputy editor

Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com

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The CSC challenge

The review of the Fujifilm X-T1, Olympus OM-D E-M1 and Sony Alpha 7 (AP 21 June) was fascinating, though possibly a little too short. There's some context-setting to do: all CSCs challenge the conventional ways of working that most of us have, but different models do it in different ways.

Olympus is reviving an honourable company tradition of making things small. Fuji is developing a set of cameras of varied types, but with a common lens range (something I've not seen remarked upon), and Sony is doing really weird stuff that may flop completely.

As a longstanding Minolta/Sony user, I looked at the Alpha 7 and 7R. The FE-series lenses are terribly limited, and the £260 adaptor for proper Alpha lenses, combined with the bulk of most such optics, makes for a very unbalanced

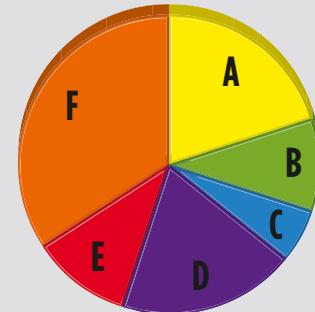


The CSCs offer a worthy alternative to the range of SLRs available

handful. Not an ergonomic dream. However, the focus peaking feature (not mentioned in the review) offers a completely different workflow. Instead of using auto-everything lenses, I can use some of the older, very compact rangefinder camera lenses, with manual focus and the peaking feature, via a cheap third-party adaptor.

Things like the Voigtländer series of lenses from a few years back are pretty cheap

second-hand (though they are probably rising as I write), and even the moderately awful Russian and East German cheapo lenses from the 1960s and '70s will give 'interesting' results. The electronic viewfinder compensates for using lenses stopped down, so you have a better view than a conventional SLR allows. For sheer quality, there's always the Leica M6 glass – at a price. Mind you, I'm not going to do this myself, at present. 



In AP 21 June, we asked...

Are you a member of a camera club or local photographic society?

You answered...

A Yes, it helps to improve my technical knowledge and photo technique	20%
B Yes, I enjoy the social side	10%
C Yes, but I feel they could do more to help my photography	6%
D No, it seems like an old-fashioned concept	19%
E No, there is no camera club near where I live	11%
F None of the above	34%

What you said

'I joined as a way of learning about photography but it's become more about the social side and seeing the work of other 'togs'

'Photography is an activity that I prefer to do away from other photographers'

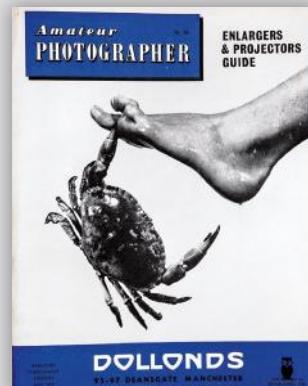
This week we ask

What is the least you have spent on a DSLR (new or used)?

Vote online www.amateurphotographer.co.uk

CORRECTION In last week's issue, the results of the poll for A and F were mistakenly switched. The number of people reading AP for more than 31 years was in fact 52%, while those reading for less than 1 year comprised 8%.

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.

 The 21 June issue's cover was from 5 May 1984. The winner is Faramarz Zareian from Iran, who was the first correct entry picked out of the hat.

 I have hopes that Sony and Zeiss will spot the need for very compact and sharp optics, with the potential for restricting depth of field by having wide apertures. (This is one area where Fuji has really hit the jackpot with a range of wide-aperture lenses which aren't zooms. If my Alpha 900 gets too much for me, that might be the way I head!)

John Duder, West Midlands

With any new camera system it can take a while for the lens range to grow, and I'm sure that we will see more lenses from Sony for the Alpha 7 range in the next year. Obviously, it is key to make sure that basic focal lengths and requirements are covered, and I'm sure that initial customer feedback will be taken into consideration when any new lenses are being developed.

In the meantime, using an adapter and some older Leica M or M39-mount lenses can provide some very small, and often inexpensive, lenses – Richard Sibley, deputy editor

Custom-made

I agree with Mike Rignall's letter in AP 7 June that there is great fun and satisfaction to be had in constructing or



Geoff Piltz's updated century-old Kodak Premo No.8 is still working

modifying film cameras, something that cannot really be done with digital cameras. I attach photos of my grandfather's Kodak-made Premo No. 8. Originally using 31/4 x 51/2in 'postcard'-sized film sheets, I have 'updated' it to a 'press'-style camera with a 120 film 6x9 back made from the body of a Kodak Brownie No. 2 of about the same age, and added a 1920s viewfinder and a 1950s rangefinder along with a grip. With three shutter speeds of 1/25sec, 1/50sec and 1/100sec, an f/8 lens, it remains a very usable camera in this, its 100th year.

Geoff Piltz, via email

I have a family friend who used to work for Wray Optics. As part of their apprenticeship, the staff had to make a camera from odd parts of other cameras lying around the workshop. It's

amazing how you can fashion bits and pieces to make something 'new'. I feel a challenge for the technical team coming on! – **Richard Sibley, deputy editor**

More film please

Congratulations on the 'All New AP' (AP 21 June). It is particularly good to see Ivor Matanle back (albeit in somewhat shortened form). Can we safely surmise that this indicates AP will not be abandoning classic camera and film users? More please.

Congratulations again.

John Kirkham, via email

Far from it, John. Ivor is working on four articles for us that will run over the course of this year (starting next week) and Andrew Sanderson is also producing some film-related articles – **Nigel Atherton, Editor**

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100 years of Leica

We celebrate the centenary year of the iconic German camera maker



The world's most important camera

Ivor Matanle gives us the history behind the Ur-Leica

Classics revisited

We recreate Andreas Feininger's classic portrait, 'Photojournalist', with a modern Leica

In the field

Michael Topham goes in search of steam trains with the Fujifilm X-E2



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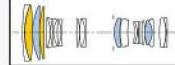
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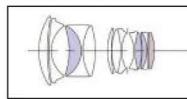


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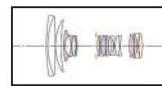
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Made in the USA

The first USA Landscape Photographer of the Year competition, organised by **Charlie Waite**, produced some stunning images. Here's our pick of the best

Landscapes will always be a dominant genre in the field of photography, and there really is no greater confirmation than the annual Landscape Photographer of the Year competition, the brainchild of celebrated photographer Charlie

Waite. Now we can all add another event to our calendars: the USA Landscape Photographer of the Year, sponsored by Lee Filters. We take a look at the winners and runners-up of each of the categories. Visit www.usandscapephotographeroftheyear.com for more.

WINNERS



© ADRIAN ALMOND

Urban Landscape Adrian Almond USA

 'Chicago Canoes' was taken last August very early in the morning on the Chicago shoreline,' says Adrian. 'The image is of an outdoor art installation called BIGart. I found Nancy Rubin's work "Monochrome for Chicago", which

is made from aluminium boats, stainless-steel armature and wire cables. I was attracted by the warm morning light blending in with the stark cool tones of bright aluminium, and I loved the sharp fine detail in the aluminium and cabling.'



© NAGESH MANDALEV



Overall winner Nagesh Mahadev USA

Nagesh is this year's winner of 2014's USA Landscape Photographer of the Year competition with his set of three images taken in Glacier National Park. We ran one of his pictures in the Bigger

Picture section of our 21 June issue and this is another of his shots, called 'Soul of the Ancients'. It comprises two exposures – one for the landscape, and one for the stars and moon.



Classic View Jarrod Castaing Australia

 This painterly and bucolic image features one of the many waterfalls tucked along the Columbia River Gorge. Looking at this image feels like viewing the beautiful images produced by the painter Thomas Cole.

Jarrod, understanding that patience is a virtue, waited for the shaft of light to break through to add the necessary missing element to the scene. It's a great image and one that beautifully captures a strong atmosphere.



Landscape on the Move Claire Onions UK

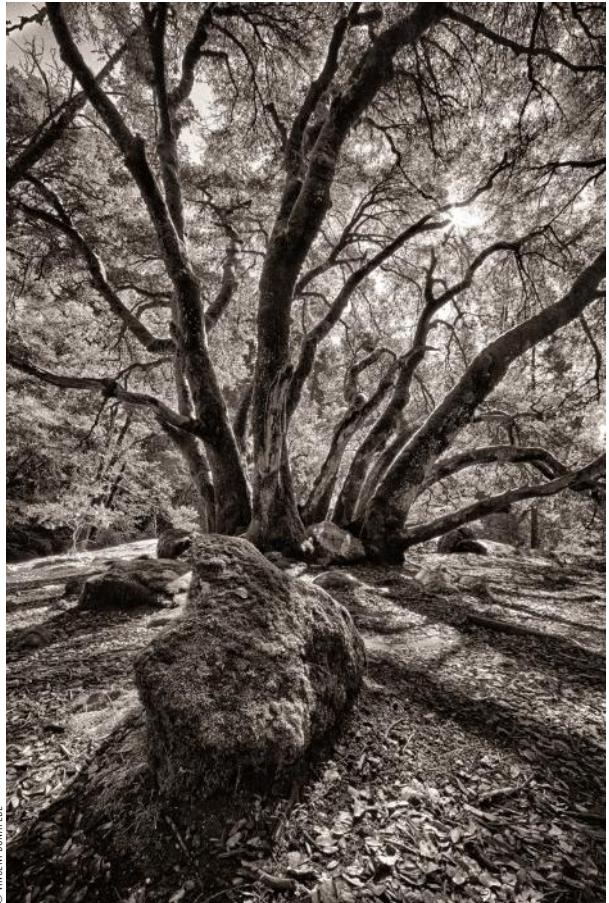
 Sometimes the best images are the ones we happen across by chance. 'I went for a stroll along the Merced River in California when I saw this lovely reflection in a still section

of the river,' says Claire. 'I only had my Panasonic TZ with me, but could not miss capturing the image. It was not until I looked at it later that I realised it reminded me of a Monet painting.'

Youth Winner**Vincent Bonafede USA**

 This image, 'Shadow Tree', was taken by Vincent Bonafede. Vincent used Google Nik Collection software to create an HDR image before converting

the shot to black & white to emphasise the shadows and different shades of grey on the tree. He also decided to make the tones a little warmer.

**Black & White****Nicholas Hill UK**

 'I travelled to Manhattan with the goal of taking an original picture,' says Nicholas. 'One morning, while using a fisheye lens for street photography, I came across the iconic Apple store on 5th Avenue. The glass structure intrigued me enough to go inside. While I was sitting for a few minutes, I leaned back, looked up and immediately saw the potential. I grabbed my camera, took a guess at some settings, and dived under the staircase. It did not take long for security to stop me, but not before capturing this unique view of Manhattan.'





Judges' Choice
Samuel Feron France

Death Valley is a popular location for photographers and this is a real standout image. Samuel (exposing for the highlights) shot this man in silhouette after seeing him approaching the summit of

the dune. The fact that there is space behind the figure is a rule breaker, but it just serves to make the shot all the more effective and adds mystery by hiding the direction he was heading in.

My USA
Miles Morgan USA

 Miles's stunning shot 'Apocalypse Now' was taken high on the flanks of Johnston Ridge across from Mount St Helens in Washington State. The bed of annually blooming penstemon bouquets is a great subject in itself, but the fact that Miles has used this foreground as a way to lead the viewer's attention towards the dramatic background makes this image all the more powerful. Thunderstorms are rare in this part of the country, and Miles was lucky to witness it when he had his camera in hand. Incredibly, this is his first attempt at capturing lightning.



© MILES MORGAN

RUNNERS-UP



© TIMOTHY AIKEN

Youth
Timothy Aiken USA

 Sunset offers photographers great atmosphere and light – something that Timothy found during a trip to Big Sur in California. Compositionally, the shot looks great. The foreground guides us towards the central subject of the triangular rock, which points us towards the setting sun in the background and then back around to the sea and foreground.


My USA
Craig Bill USA

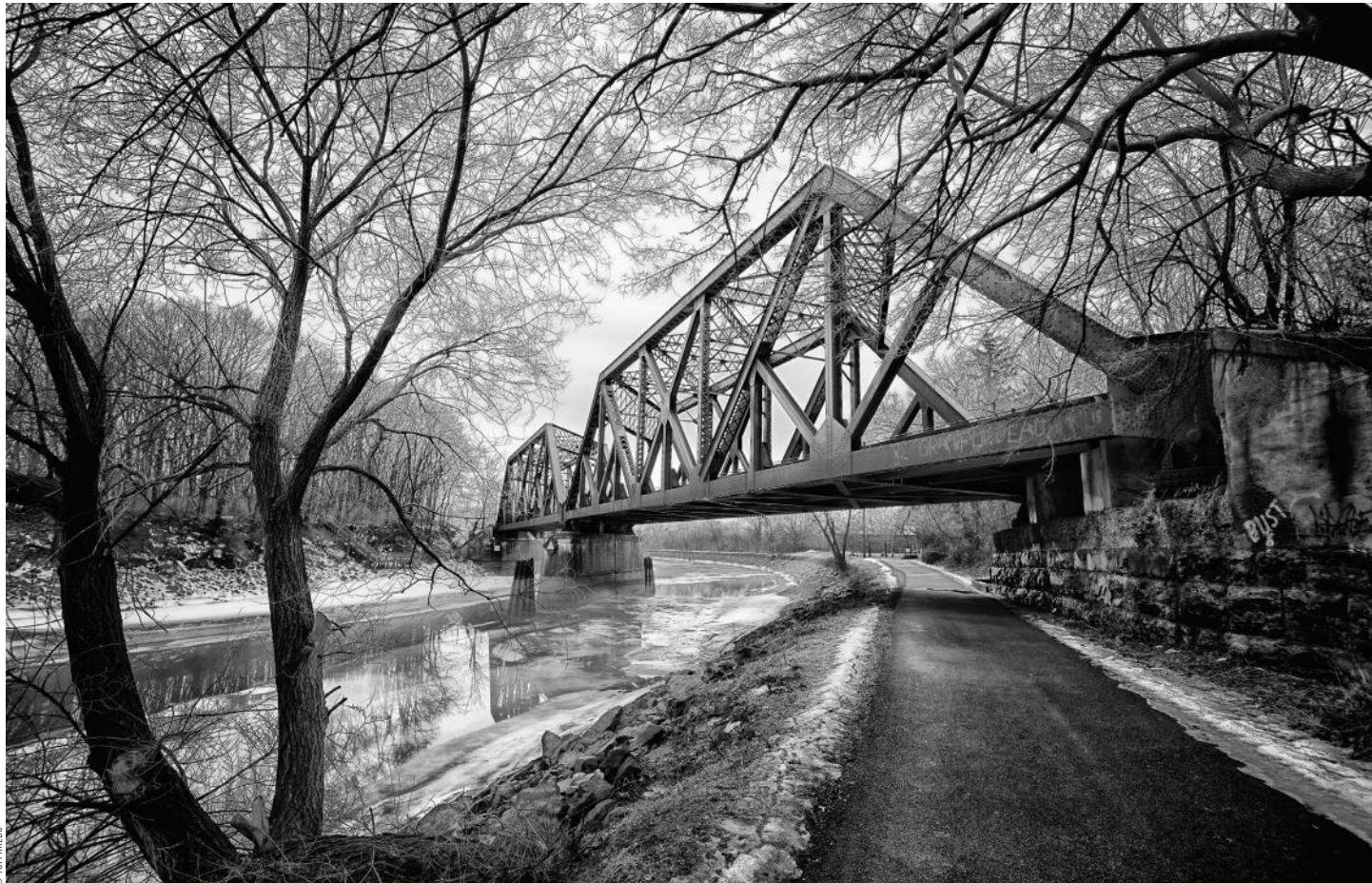
My USA
Craig Bill USA

 'Surfer's Secret' shows us a site familiar in photographs taken in California's La Jolla coastline – Scripps Pier. However, Craig has found a way to present a stock location in a fresh way. 'At the end of the day, a fantastic display of colour flashed across the sky soaking the entire area with a warm glow,' says Craig. 'This was the sunset I had hoped for at this location.'

Black & White **Tom Kredo** USA

 Tom's beautifully composed and exposed 'Mid Winter Canal Thaw' was taken on the Erie Canal found in Pittsford, New York. 'The combination of a short-lived January thaw and a cloudy day were the perfect ingredients to

make this moody portrait of the railroad bridge,' says Tom. He converted the image to black & white (using Lightroom and Google Nik Collection software) in order to highlight the isolation and melancholy of the striking winter scene.



© TOM KREDO

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A day at the movies

Fifteen AP readers joined us at Pinewood Studios for our first DSLR video workshop, hosted by top video pro **Victoria Grech**. **Nigel Atherton** shares some of the tips we learned on the day

Virtually every digital camera produced today comes with the ability to shoot HD video, but a surprising number of people have never dared touch that red button. And many of those who have had a go have discovered that there's an entirely new set of rules and techniques to get to grips with compared to shooting stills, and that the

learning curve is a steep one.

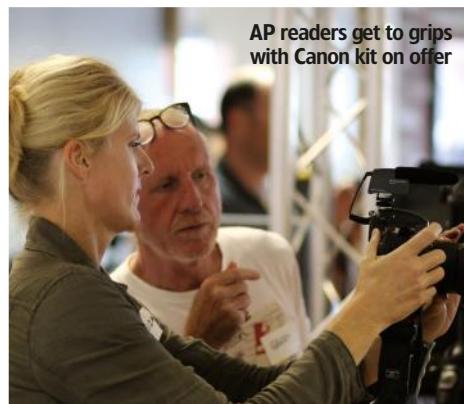
That's why we decided to team up with Tiffen UK to dedicate one of our masterclass sessions to the topic at its Pinewood Studios HQ. Tiffen leads the world in filters for the movie industry and is also the home of the ubiquitous Steadicam, as well as more recognisable photo brands such as Domke. We couldn't have chosen a

better location. Pinewood is the home of British Film; it's where everything from the *Carry On* films to James Bond and an impressive roster of iconic movies have been shot. While we were there, in a large windowless building around the corner, the new *Star Wars* movies were being filmed and Harrison Ford was about to break his ankle. Luckily, no such disaster befell any of the readers on our masterclass – though one or two people did lose a lens cap.

Our host for the event was Victoria Grech, an internationally acclaimed film-maker who started out shooting stills on DSLRs but now jets all over the world using those same cameras to make videos for corporate and upmarket wedding clients. Unlike many video experts who have only ever used dedicated video cameras, Victoria has made the same journey that our readers are now embarking on, has made all the same mistakes and has learned the hard way. Having presented at PhotoWorld in Dubai, Creative Live in Seattle (which was broadcast live on the web to over 100,000 people), and at The Photography Show here in the UK, she was the perfect tutor for our 15 intrepid AP readers. Tiffen's Carey Duffy also gave a presentation about the importance of filters in moviemaking.



Top video pro Victoria Grech talks to delegates



AP readers get to grips with Canon kit on offer



AP readers practice their focusing skills in the grounds of Pinewood Studios

SETTING UP FOR VIDEO



Select the best quality: shoot in full HD

FOR THE best-quality results, select 1920x 1080-pixel resolution (full HD). For TV or PC viewing, select a frame rate of 25 frames per second (or 30fps in the US). If you prefer, you could shoot at 24fps, as the movie industry does (if your camera offers it) but only an experienced eye will be able to see the difference.

The default sharpening, contrast and saturation settings are not great for video, so it's best to go into your settings and turn the sharpening and contrast down to zero, and reduce the saturation a little, too. With most cameras you can save these as a custom setting.

For the other camera settings, there's one word that you should keep in your mind: manual. Although

auto may be fine for stills, when shooting continuous video, you don't want the camera to unilaterally decide to change the ISO, white balance or exposure when something alters in the scene.



The shutter speed should be double your frame rate



Almost all DSLRs and CSCs now have the ability to shoot near broadcast-quality video

Also helping out at the event were Tim Constable from market-leading audio accessory brand Rycote, to help our delegates get to grips with sound recording, and Guy Thatcher from Hireacamera.com. Guy stocks pretty much every high-end still and video camera on the market, as well as a comprehensive range of lenses and accessories, and brought some of it along for readers to try out. For those dipping their

toes into the water of video for the first time, hiring is a safer and more cost-effective way to start than buying.

Finally, John Howells from Canon was on hand with a selection of EOS 5D Mark IIIs, EOS 70Ds and lenses, as well as a Cinema EOS C100, for the readers to play with. It was Canon that kick-started the DSLR video revolution, around which an entire industry is now based, and it's still the

dominant brand in this sector. Although Victoria has now progressed to Canon's pro Cinema EOS cameras, she still uses the EOS 5D Mark IIs that she started out with.

So what did the students learn? Plenty, as it turned out. These are just a few of the tips that we picked up during the day.

You can watch our video report of this event at www.amateurphotographer.co.uk/pinewoodvideoday. ➤

Set the lowest ISO that you can, choose a pre-set white balance setting or a custom setting, and set the exposure mode to M.

With stills you can select any shutter speed that will give you a good exposure, but with video you're limited. As a rule, the shutter speed should be set to double your frame rate, so around 1/50sec for most of the time. You can go higher to record fast-moving subjects but you may get jumpy footage so reset back to 1/50sec once done. With the shutter speed fixed, this means that you only have the aperture to control the exposure.

The ND filter is your new best friend

So you've got the shutter speed set to 1/50sec and you're adjusting the exposure using the aperture. Have you spotted the problem yet? You've lost creative control over your depth of

field. Generally, you want to shoot at a wide aperture to maintain a shallow depth of field, because when everything in the scene is in focus, it's difficult to direct the viewers' attention away from all the other distracting information that's in the frame to the bit that's important. Besides which, it has the look of amateur camcorder footage, and the benefit of using a DSLR or CSC for video is the shallow depth of field that the larger sensor enables.

So how do you get a shallow depth of field outdoors when you can't use a shutter speed faster than 1/50sec? With neutral density (ND) filters. Set the aperture to f/2.8 or f/4 (or leave



Polarising filters are a great way to maintain a shallow depth of field

it wide open if your maximum aperture is smaller than that) and control the exposure using the appropriate combination of ND filters. Better still, invest in a variable ND filter, which enables you to adjust the light blocking power from 1.5EV right down to 8.5EV just by rotating it, as you would a polariser. Although they can be expensive, they save a lot of messing around with combinations of multiple fixed ND filters.



Manual focus is the way to go for video capture

Focusing

UNLIKE stills photography, where a photo is either in focus or it isn't, in video, which records time and motion, focusing is a lot more complex. That's why in the movie industry there are people called focus pullers whose sole job is to focus the camera lenses. Autofocus should be avoided because it looks amateurish. Often it hunts, drifting in and out of focus (especially if there is movement in the scene) and the sudden, lurching way that it focuses is jarring to video viewers. Manual focus is the way to go, but mastering it while trying to operate the camera at the same time is a skill that takes practice.

● **Pre-focus on static subjects** With the camera's live view switched on, press the zoom view button to go into 10x magnification and fine-tune your focus on the subject. Once focused, press the record button. Alternatively, with the camera in AF mode, half-depress the shutter to focus on the subject, then switch back to manual focus before pressing record.

● **Pulling focus** This is used to draw the viewer's attention from one part of the scene to another. For example, switching focus from a person in the foreground to one in the background, or from a person's face to something in their hand.

● **Pre-focus** One way to add interest is to start with the subject out of focus and then bring it into focus, either by adjusting the focus ring to a pre-determined point or by moving the camera.

Lighting

A SMALL portable LED light is an invaluable tool for situations where either the light level is too low for filming, or you want some direct light on the subject. The best ones have a dimmer to adjust the brightness level, and come with clip-on filters and diffusers to provide more options. They don't have to be attached to the camera – try placing them off to the side, or behind the subject for creative lighting effects. A trick that Victoria uses to great effect is to shine the light through a plant or other irregular-shaped object to throw a pattern of dappled light on the subject.

To learn more about the issues and products discussed here, visit the following websites: Victoria Grech: www.victoriagrech.com and www.fusionphotographytraining.com; Tiffen: www.tiffen.com; Canon: www.canon.co.uk; Rycote: www.rycote.com; Hireacamera: www.hireacamera.com

THE SOUND

SOUND quality is vital to good video. It is often said that you can get away with poor-quality images if the sound is good but it doesn't work the other way around. Not matter how good the visuals, poor sound will make it look amateurish. The mic built into the camera is puny and no match for an external microphone, so if you want to get serious about video you'll need to invest in one. Here are the main options:



Hotshoe mic

INEXPENSIVE microphones that sit on your camera's hotshoe are fine for interviews and recordings where the subject is within a metre of the camera, but not if they are further away.



Reporter's mic

THE HANDHELD mic that TV presenters use is great for interviews.



Shotgun mic

A shotgun mic is like a telephoto lens, recording sound from a narrow, focused area. This is ideal for recording the voice of someone more than a metre away from the camera.



Lavalier, or lapel mic

THIS attaches via a clip to an interviewee's clothing and is the most unobtrusive option for when you want to record the sound from a single narrator.



Sound modifiers

TO ELIMINATE wind noise, and rustling of clothes and other unwanted audio background noise, it's important to use a sound muffler of some description, whether made from foam or synthetic fur. Rycote is the largest producer of such devices and has a product for every type of mic and recording situation.

Separate handheld recorder

ALL OF the above options use the audio recorder built into the camera to capture the sound, so the quality will be limited. A handheld audio recorder offers an exponential leap in sound quality. Most will have a built-in mic, or you can attach one of the mics listed above to it. Later, at the editing stage, you can sync it with the audio recorded by the camera.



Wired or wireless?

FOR ALL of these mic options, the other end of the cable must be physically plugged into the mic port of your camera, which limits your distance. You can get extension cables but this still isn't ideal. The best option is to invest in a wireless set-up, such as the industry-standard Sennheiser EW 100 G3. This comprises a receiver, which plugs into the recording device (for example, your camera), and a transmitter into which the microphone is plugged. They offer a choice of different frequencies in case of interference from other nearby radio signals.

Would you like to join us on one of our video masterclasses?
Or is there another topic that you'd be interested in attending a workshop on?
If so, please email samantha_blakey@ipcmmedia.com with details



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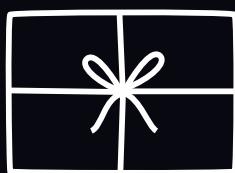
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The 5cm f/3.5 Micro-Nikkor lens for the Nikon rangefinder camera was introduced in May 1956. It has an aperture range of f/3.5 – f/22, an angle of view of 46°, 5 elements in four groups and a focusing range 3ft (0.9m) to infinity (extended) or 1.5ft (0.45m) – 3ft (collapsed); the filter size is 34.5mm and it weighs 4.8 ounces (145gm). The total production was 1,188 comprising of 901 in a bayonet mount and 287 in a Leica screw mount. Nikon used the same optical formula four years later for the reflex version of the Micro-Nikkor which is one of Nikon's finest and most popular lenses, leading to a whole series of lenses right up to the 200mm f/4 version.

The 5cm /3.5 Micro-Nikkor is available only in a chrome collapsible mount. Being an apochromatic lens it also has a high degree of colour correction, assuring precise focus of all prime colours on the film plane. MINT

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*- Grays Anatomy
- Digital SLR Photography, 2014*



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50mm F2.8 Macro	£299	120-300/2.8 EX DG OS HSM 'S'	£2599
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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**



Robert's original image, with the leading lines drawing us towards a small blue car



middle of the frame. And there, in the middle of the frame, we find not tall elegant trees, nor romantic reflections in a glass-like lake, but a small blue car with a boat trailer attached. We are made to look beyond all the lovely elements of the scene to the empty middle, and have to draw ourselves back to appreciate what is on offer.

We can't make the viewer do all the work, and see what is beautiful about a place despite the way we have shown it. We have to present what it is that made us stop in a way that makes the magic obvious.

Robert needed to find a different viewpoint – moving left or right would have closed off that central corridor, but even remaining where he was there were a few different framing options that would have kept our attention where it is supposed to be.

Well spotted, Robert, but you need to work harder to present what you find in a way that makes me love it too.



Top and above: Two alternative framing options that close off the central corridor leading to the car

Reflections Robert Pyne

Canon EOS 7D, 70-300mm, 1/50sec at f/8, ISO 100

I THINK we have all had that experience where we see something that looks amazing, we photograph it and, on getting home, re-inspect the pictures to find the magic we encountered is missing on the screen. In Robert's case, I suspect the fault was not paying enough attention to what it was that caught his eye. This is a beautiful scene, but

the way Robert has shot it forces us to concentrate on its weakest elements, instead of its strengths.

Diagonal lines in an image are powerful compositional tools, and lines that lead us from a corner or an edge into the frame are hard to resist. Here, Robert has engaged the strength of a number of leading lines to draw us directly to the



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Fishing

Martin Smolak

Olympus XZ-1, 24mm, 1/640sec at f/5.6, ISO 100

I HAVE quite a soft spot for this image. I've called it 'Fishing', but it could be titled 'The Definition of Love', as surely there can be no greater love than that of a woman prepared to stand watching her man fish on a cold damp morning. I'm making assumptions, of course, as she might be teaching him, but I like my story – and I'm certain both those rods are his.

I love the mist and the way it stands out against the dark greys of the background. I love the people too – a clever mixture of silhouette and highlight that gives them shape



Martin's original image (above left), with the featureless white of the sky, the lady's coat and the rising mist circled

and form, and which makes them also stand out well. And the light on the fishing line is a visual miracle as we can see that tiny thickness from all the way over here.

It's not all perfection, though, as I find the bright patch of sky in the top-left corner is desperate to drag my eyes away from the subject, and

the highlights of the lady's coat and the rising mist are perhaps a little too close to burnt-out, featureless white than is comfortable. Exposure is difficult in these situations, as Martin would have had to move significantly away from the camera's recommended exposure to keep the detail in the highlights.

In my version, I have dropped the exposure by about 1 stop to take the glare out of those parts of the scene, and I reduced the contrast to allow the shadow details to shine through.

Although I am a fan of the 16:9 movie format that Martin has used, somehow it doesn't work for me here. I cropped away the distracting brightness of the sky and, at the same time, to drive the diagonal of the embankment into the bottom corner of the frame to form a powerful compositional device. Martin could have achieved the same, ideally by using a longer focal length. Walking closer would have changed the relationships between the people and their backdrop.

It is still a great shot, and very well observed, and deserving of my picture of the week award.

The edited and cropped image has produced a more powerful composition

Picture of the week



'Martin would have had to move significantly away from the camera's recommended exposure to keep the detail in the highlights'

Snow scene

Rory McDonald

Nikon D300, 24-70mm, 1/20sec at f/16, ISO 200

THERE IS something in me that finds a road sign hard to swallow as a positive inclusion in a picture – I have spent so much of my life trying to avoid their appearance in my images. This one, though, seems appropriate enough: dead end, there's nothing to see here.

Rory, I think you have fallen foul of the excitement that snow brings out in us all. Everything in our world looks different with snow on it, but

what is interesting to us because it doesn't look as it normally does, may not necessarily look interesting to those who haven't seen the scene as it normally appears.

For all intents and purposes, this is a picture of a road curling around a tree as it leads us past some nice but unremarkable houses. The tree looks quite good, with its black bark and white hairdo, but it clearly isn't the subject as it isn't all in the

picture. Is the sign the subject? Surely not. The slushy road? Perhaps. The fact is, I just don't know, and I suspect no one else would. And if I were to ask you now, Rory, you might not be able to quite put your finger on it, either.

Snow scenes brings out excitement in us all, but Rory's scene lacks a subject on which we can focus

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people



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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1

There is a light that never goes out

1 This simple image of a bulb within an antique lampshade reveals the hidden qualities of an everyday object
Pentax K-7, 17-50mm, 1/2000sec at f/4, ISO 200



4

Tunnel of light

2 With this shot, taken in a tunnel while driving through Limerick, Patrick has conveyed a sense of speed and movement in an abstract manner
Pentax K-7, 17-50mm, 1/3sec at f/13, ISO 100



2



3

Beach

3 Patrick has a good eye for interesting abstract images, and here he has found 'a nice design in the sand' on a Galway beach. 'I liked how the low light hit the sand,' he adds
Pentax K-7, 100mm, 1/15sec at f/11, ISO 800

Colourful Downward Spiral

4 This is a stunning shot of a staircase in a hotel in Calpe, Spain. Compositionally, the image works well, with the black triangle sitting right in the centre
Pentax K-7, 17-50mm, 1/30sec at f/4.5, ISO 200

Ou Est Le Swimming Pool

5 'I'm a sucker for patterns and lines,' admits Patrick. Here he has used the white tiles as a way to divide up the composition
Samsung WB2000, 7.8mm, 1/45sec at f/3.9, ISO 200

5



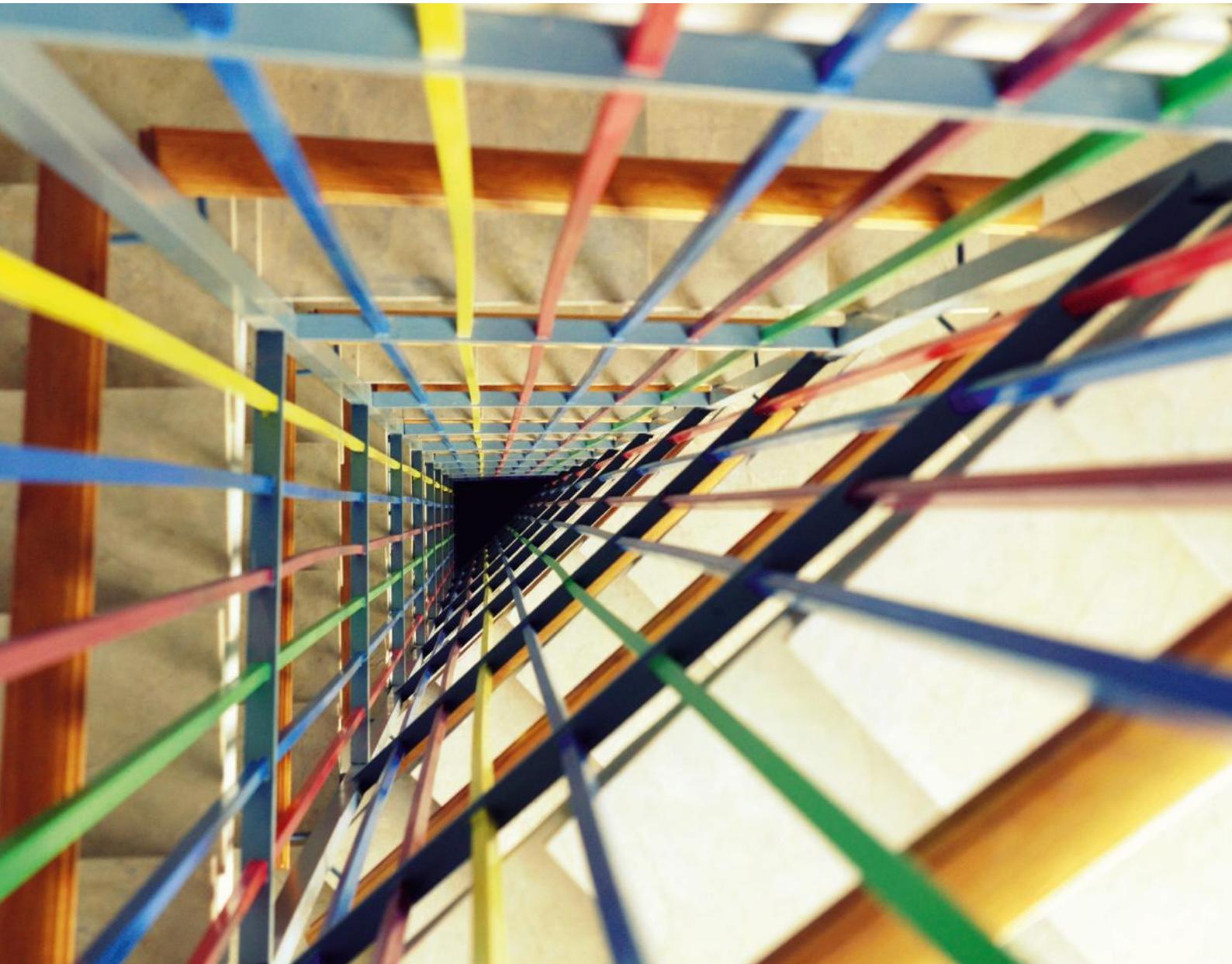
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Charles De Gaulle
Airport Roof

6 By positioning himself in just the right spot, Patrick has communicated the overwhelming scale of the building
Sony Cyber-shot
DSC-W50, 6.3mm,
1/250sec at f/2.8,
ISO 80





Maria Knight, Suffolk

Maria's fascination with photography started when she was just seven years old. 'I guess I've always thought outside the box,' she says. 'When you get down on the floor, you notice things others don't and capturing them as images is truly exciting.' Maria particularly enjoys taking photographs of flowers, nature and people. She enjoys working with macro as she says it provides a way of seeing the beauty in the little things in life. To see more of Maria's work, visit www.facebook.com/PhotographyMariaJane.

Clematis Buds

1 The soft light in this image of clematis buds opening towards the sun was enhanced using a Florabella Action, a downloadable filter for Adobe Photoshop. The filter has boosted the dreamy nature of the image

Nikon D3200, 18-55mm, 1/320sec at f/8, ISO 100



Reader Portfolio



Summer Glow

2 Maria has found the beauty in a simple thistle here. Composing to the left has retained the empty space on the right and the verdant colours of the scene

Nikon D3200, 55-200mm, 1/250sec at f/8, ISO 100

Red Rose

3 The appeal of this shot lies in the strong contrast of tones. The subject, the blood-red rose, really stands out against the dark, sombre background

Nikon D3200, 55-200mm, 1/160sec at f/8, ISO 400

Boy with Umbrella

4 The vignetting in this image not only adds to the gentle beauty of the scene, but also helps to focus attention on the boy

Nikon D3200, 55-200mm, 1/200sec at f/4.8, ISO 2200

3



Cornflowers

5 Maria has captured the tender light penetrating the fragile petals of the flower. The time of day was crucial – the sun was just starting to set, giving her this lovely subtle light

Panasonic Lumix DMC-FZ28, 4.8mm, 1/100sec at f/4, ISO 100



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Callum McInerney-Riley tests a new printer for your smart device

At a glance

- Prints from Facebook and Instagram
- Wi-Fi connectivity
- Weights 253g without film and battery
- Includes 2x 10-pack of film

FUJI'S Instax range has been around since the late 1990s, producing a variety of different Polaroid-style, instant film cameras. The Share SP-1 printer allows users to wirelessly transfer images from a smartphone or tablet and print them on Instax Mini film all in under 20secs. This works by connecting to the SP-1's built-in Wi-Fi signal and transferring the images from the device via the free Fujifilm Instax Share application. Images can also be captured inside the application and printed directly, or pulled from a user's Facebook or Instagram account – provided the device can connect to the internet.

Available for Android and iOS, this app can resize and crop images, or apply colour schemes and filters. When taking images from social media, the date, time, caption and number of likes is recorded on the image, which is a nice touch.

Verdict

Loading film and inserting the batteries is very easy. Within 5mins of being out of the box, the printer was fully operational. During testing, the app worked perfectly well with a HTC One (M8) smartphone and had no connection issues. The 62x46mm prints output by the SP-1 look fantastic and there's something magical about instant prints. Though it's expensive at roughly 75p per print, I find that nostalgia and novelty value give the SP-1 real charm.



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Canon Selphy CP910

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Although the CP910 doesn't take instant film, it does have full Wi-Fi functionality that allows users to print from their smart device onto 6x4in paper in under 1min.



Fujifilm Instax Mini 8

£79, www.fujifilm.eu/uk

Available in five different colours, the Instax Mini 8 prints images on the same 62x46mm paper as the Instax Share SP-1. If you're not one to tote around a smartphone, this camera will achieve almost the same result.



Impossible Instant Lab

£129, www.the-impossible-project.com

By placing an iPhone face down on it, the Instant Lab captures any image shown on the phone's screen and within seconds develops it onto an instant film of your choosing.



Out now

Expert reviews of the latest kit to look out for



LensPen Elite

● £12 ● www.lenspen.com

THE LensPen system has been around for many years and it has become the preferred optical cleaning solution of many photographers. This is because it is a quick, effective and hassle-free way to get rid of grease and oil from lenses and LCD screens without using any liquids, sprays or cloths.

The newly released LensPen Elite uses a dry, carbon-based compound on a soft microfibre cleaning tip. This compound is specifically designed to absorb the grease and oil on glass surfaces, which is great for removing those stray fingerprints that may blight your lens.

The unique feature of the Elite model is that the carbon is invisible. Previous versions have used black carbon that, when touched to a porous surface, would leave a small amount of black residue behind. The Elite doesn't do that and is now a much cleaner solution as a result.

On the opposite end of the cleaning tip is a retractable brush that allows you to remove any particles that may scratch the glass if dragged along with the cleaning tip. A protective cap shields the cleaning tip and also features some foam inside that reapplies the carbon after use. LensPen claims that the Elite has a lifespan of at least 500 cleans. For a quick fix when your lens is mucky, the LensPen Elite is a great product. A worthy addition to any photographer's kit bag. **Callum McInerney-Riley**

Litely app

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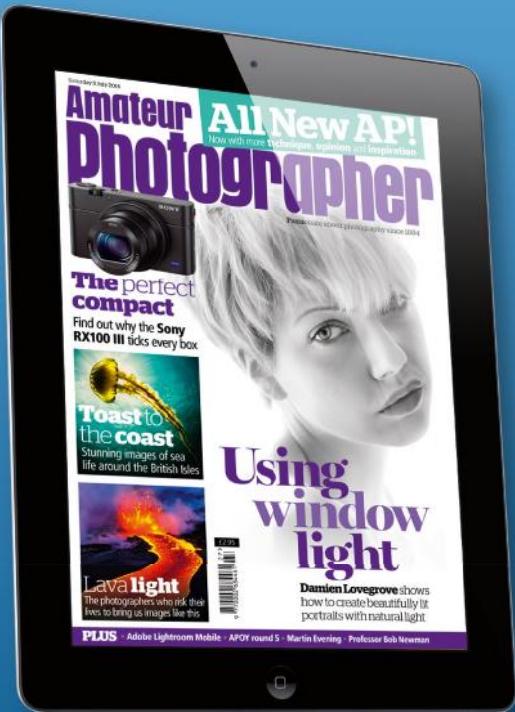
AMID a plethora of image-adjustment apps for Apple's iOS system, Litely stands out for its simplicity and its range of quite subtle preset image styles. If you like the default range of styles, additional presets can be purchased for 69p per set. The strength of the styles can be adjusted using a simple +/- slider, and the brightness, saturation and sharpness can also be tweaked. In addition, there are cropping and vignette tools, all within an app that is sleek and simple to use.

Richard Sibley



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DSLRs under £200

Whether you are taking up digital photography for the first time, or you just want a backup camera, there are many bargain **DSLRs for less than £200**. We take a look at what is available

You may be surprised at the cameras you can buy for under £200. Sure, they may not be the most up to date, but remember that we were all happily using these cameras just a few years ago. The resolutions of most of these cameras will still make a good A3 print, and the shooting speeds will still be good enough for wildlife shots.

What has improved since is the dynamic range

of camera sensors, as well as LCD screens and the inclusion of additional features, such as Wi-Fi or different shooting and scene modes. But if you are after a second camera body, be it as a backup or for a particular project, or if you are buying your first DSLR, then you may be able to save yourself some money. You could even save enough money to buy yourself an extra lens or two.

Here we have selected six different DSLRs varying in age and features, but all of which are available for less than £200. As usual, pay attention to where you are purchasing your camera from. While buying online can net you a bargain, make sure you are buying from a reputable seller. Obviously, auction sites or classified adverts can be very enticing, but buying from a retailer with a bricks and mortar address can at least offer you some peace of mind should something go wrong. Some used equipment retailers will even offer a warranty of six months or longer.

So consider which features you want and which you need, and you may just be able to grab yourself a bargain that will serve you well.

WHAT TO LOOK FOR

WHEN buying from a reputable retailer you have the reassurance that they should have checked the camera thoroughly when they purchased it. However, it is always worth quickly running your eye over the camera and checking some of the basics. This is even more important when buying from an individual. If you can take along a memory card, try shooting some test images so that you can double-check that everything is working.

This also gives you the opportunity, on some cameras, to work out how many times the shutter has been fired. Most shutters will be fine for 50,000+ images, while some will be good for more than 400,000, but you won't know if the camera has taken 100 images or 100,000 just by looking at it. To check the shutter count, take an image with the camera and then use one of the methods below.

Buttons

Press all the buttons and dials and check that none of them are sticky or broken.

Shutter

Fire the shutter at a range of shutter speeds and check that all of the blades return to their place correctly.



Dirt

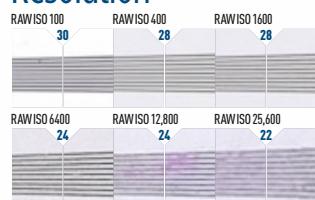
Look inside the camera for dust and dirt. It is a good indicator as to whether a camera has been looked after.

Battery

Older batteries may not hold their charge. It may be worth factoring in the cost of a new one.

Our graphs

Resolution



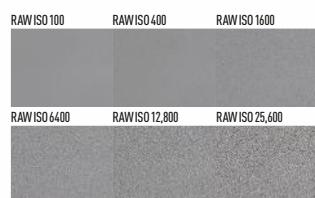
By photographing a resolution chart of converging lines, we can test the resolving power of a camera. We mark the point where the camera can still resolve all the lines of the chart. The value given is in lp/ph (line pairs per picture height).

Dynamic range



To test the dynamic range, we photograph a backlit chart consisting of a series of semi-opaque, neutral patches. Software then reveals precise dynamic range at each ISO sensitivity, based on how many of the patches can be seen.

Noise



To study the noise produced, we set the camera's metering to spot and photograph a grey card. Shooting the range of ISO settings reveals how noise is handled for both in-camera JPEG and raw files. Images are shown at 300dpi at 100% magnification.

CHECK THE SHUTTER COUNT

CAMERA SHUTTER COUNT
Find out how many shots your Digital SLR has taken

RESULTS
Number of shots taken: **8774**

Nikon D800
95% of 1000 images exposed within 1%
Twitter

EOSCount
Canon EOS 60D connected.

Serial number: 570306181
Shutter count: **5880**

Camera datetime: 4/30/13 1:27:30 PM
Firmware: 1.1.0

Sync...

Detected Camera model : DSLR-A5000
Shutter actuations made up to file Sony_A5000_5.6.JPG: 2109
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||||| Sony_MoreInfo(0x201_0x014b = 8
||||| Sony_MoreInfo(0x201_0x14c = 0
(65536 * 0) + (256 * 8) + 61 = 2109

This tool will provide the number of shutter actuations that a SONY Alpha DHLR DSLR/NEX has made up to the last image taken. Any data appended to the file will be deleted immediately after this tool is run against the file to prevent corruption. Click on the 'MoreInfo' link for more information.

This tool is designed for the A5000, but it can also be used for the A5000R, A5000L, A5000K and the A5000R/BK model.

AE SONY Alpha DHLR/E and NEX cameras (except A100, A200, A300, A10K, A10K2) are segmented. There are 4 segments for the A5000R, 5 segments for the A5000L, 6 segments for the A5000K and 7 segments for the A5000R/BK model.

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• X2: MoreInfo(0x201_0x014b = 8
• X3: MoreInfo(0x201_0x14c = 0
• X4: TagInfo(0x201_0x014a = 61
• X5: TagInfo(0x201_0x014b = 8
• X6: TagInfo(0x201_0x14c = 0
• X7: TagInfo(0x201_0x014a = 61
• X8: TagInfo(0x201_0x014b = 8
• X9: TagInfo(0x201_0x14c = 0

This image is generated by www.eoscount.com. Thanks for the contributions so far!

Nikon and Pentax

THE SHUTTER actuations can be usually be found in Nikon or Pentax JPEG or raw files. It is contained within the Exif data, so can even be checked in the 'File Info' option in Adobe Photoshop. Scroll through the data and look for Image Count. Alternatively, upload an image to www.camerashuttercount.com.

Canon

CANON doesn't always add the shutter actuation count to Exif data, and when it does it can be listed in different places depending on the camera. Try uploading an image to try www.camerashuttercount.com, but you may have better luck trying www.eoscount.com.

Sony

FOR SONY Alpha and NEX cameras, upload the last image with the camera to www.camerashuttercount.com, or alternatively try tools.science.si/index.php, which has been designed specifically for Sony Alpha and NEX cameras, though I used it with mixed success.

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Canon EOS 40D

- £200 body only
- Reviewed: 13 October 2007

Although a veteran in the Canon line-up, the EOS 40D still packs a punch

LAUNCHED in 2007, the Canon EOS 40D is a distant predecessor of the current Canon EOS 70D. Upon release it was pitched as an advanced enthusiast DSLR sitting above the entry-level Canon EOS 400D and below the semi-professional Canon EOS 5D. The EOS 40D can now be picked up for around £200 body only and just £300 with a Canon EF-S 17-85mm f/4-5.6 kit lens.

At the heart of the camera is an APS-C-sized, 10.1-million-pixel sensor that is capable of capturing 14-bit raw files as well as JPEGs. A modest native sensitivity range of ISO 100-1600 is offered, which is expandable to ISO 3200. Although not a huge range, for many situations this should be ample and the resulting images are detailed and clear. The EOS 40D can shoot at a respectable 6.4fps, and it can write a total of 75 consecutive Large/Fine JPEGs to the CF card. This makes it an interesting option of anyone wanting to shoot wildlife and sports images.

However, while the frame rate is enough for this kind of shooting, the nine AF points featured will limit the camera somewhat. Having said that, the autofocus is reasonably fast considering its age.

Data file

Sensor	10.1-million-pixel, APS-C sized CMOS
Focus points	9
ISO range	100-3200 (extended)
LCD	3in, 230,000-dot-resolution TFT display
Drive	6.4fps
Weight	822g
Memory card	CF
Size	145.5 x 107.8 x 73.5mm



Nikon D200

- £150-200 body only
- Reviewed: 21 January 2006

A solid workhorse of a camera with controls that should be familiar to Nikon users

ORIGINALLY tested in AP 21 January 2006, the enthusiast-level Nikon D200 was awarded an impressive score of 90%. It was a hugely successful camera for Nikon, and its tough, hard-wearing construction and excellent ergonomics endeared it to enthusiast and professional photographers alike.

Many of the standout features of the D200 were borrowed from Nikon's flagship camera at that time, the D2X, including the large 2.5in LCD screen and the advanced 11-point AF system. With a 10.2-million-pixel, APS-C-sized CCD sensor, the Nikon D200 is capable of producing good A4 prints, and can even make an acceptable A3 image. The metering system also tends to underexpose midtones to preserve highlight detail. This is good news for raw shooters, but JPEG photographers may want to take advantage of the Fine Tune Exposure custom function.

Nikon users wanting a cheap backup DSLR, or those with a full-frame body such as a D610 or D800 who want to take advantage of an APS-C-sized sensor crop, should consider the D200. However, you may want to factor in the cost of a spare EN-EL3e battery, as battery life for the D200 isn't great.

Data file

Sensor	10.2-million-pixel, APS-C sized CCD
Focus points	11
ISO range	100-3200
LCD	2.5in, 230,000-dot-resolution TFT display
Drive	5fps
Weight	830g without battery
Memory card	SD
Size	147 x 113 x 74 mm



Nikon D3100

- £100-£140 body only
- Reviewed: 30 October 2010

With user-friendly menus, the D3100 is an ideal camera for the first-time DSLR buyer

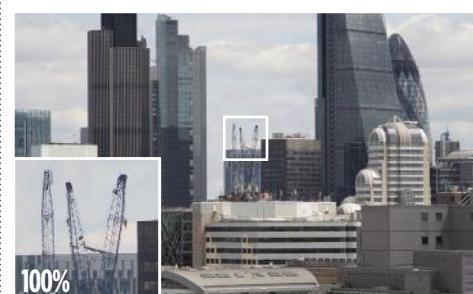
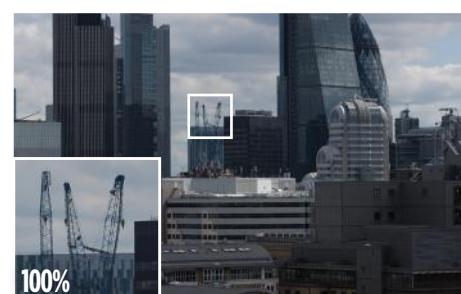
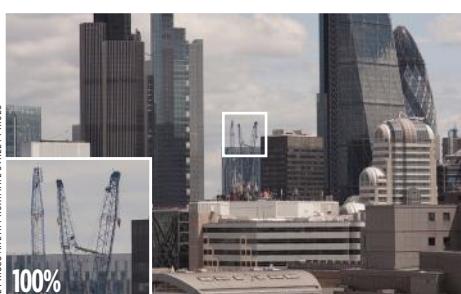
ANNOUNCED in late 2010, the Nikon D3100 was the successor to the very successful entry-level Nikon D3000 DSLR. One of the big steps forward with the newer camera was the change in sensor. The D3000 features a APS-C-sized, 10.1-million-pixel CCD sensor, while the D3100 bettered it with a 14.2-million-pixel, APS-C-sized CMOS sensor.

Thankfully, other improvements to the camera mean the increased resolution doesn't have an adverse effect on image quality. The Expeed 2 processor does a good job of reducing noise in the JPEG files and overall there is an acceptable level of noise in both raw and JPEG images throughout the native sensitivity range of ISO 100-3200.

When we tested the D3100 in AP 30 October 2010, we hailed it as the best entry-level camera we had seen to date. The only drawback was that it was quite expensive at the time. However, less than four years later, this fantastic camera can be picked up for little over £100. It is worth taking note, however, that because the D3100 is an entry-level camera, it is built to a price. So it is therefore advisable to avoid buying heavily used models if you can.

Data file

Sensor	14.2-million-pixel, APS-C sized CMOS
Focus points	11
ISO range	100-12,800 (extended)
LCD	3in, 230,000-dot-resolution TFT display
Drive	3fps
Weight	505g
Memory card	SD, SDHC, SDXC
Size	124 x 96 x 74.5 mm





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Pentax K-r

- £200 body only
- Reviewed: 29 January 2011

The most recent DSLR in this test is still great for those starting out, and it shoots 720p HD video

THE PENTAX K-r is one of the most recent DSLRs in this round-up, and as such some of the features are more in common with what you would expect from a contemporary entry-level DSLR. For this reason, those just starting out should give the K-r some serious consideration.

Its CMOS sensor has a 12.4-million-pixel resolution, so is more than capable of producing a good A3 image. Plus, its maximum sensitivity is ISO 12,800, expandable to ISO 25,600. And while the 16-segment metering system is a little underwhelming, there is plenty to shoot about in the Pentax K-r.

It shoots HD video at a 720p (1280x720-pixel) resolution, and it features in-camera sensor-based image stabilisation, which will benefit any lens that is mounted to the camera – and with the Pentax K mount dating back over 30 years, there are plenty of lenses to choose from. Added to this is an intervalometer, making the K-r an excellent option for shooting time-lapse sequences.

Enthusiast photographers will also benefit from the fact that the K-r has the option to save its raw files in the Adobe DNG format, so there should never be any problem finding software to edit the files.

Data file

Sensor	12.4-million-pixel, APS-C-sized CMOS
Focus points	11 (9 cross-type)
ISO range	100-25,600 (extended)
LCD	3in, 920,000-dot-resolution TFT display
Drive	6fps (Hi speed)
Weight	598g
Memory card	SD, SDHC
Size	125 x 97 x 68mm



Sony Alpha 500

- £120 body only
- Reviewed: 21 November 2009

Boasting decent specifications across the board, the Alpha 500 is a great all-rounder

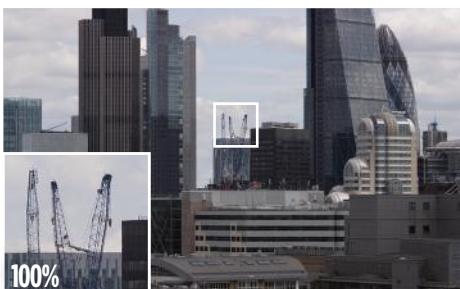
THE ALPHA 500 was among the last DSLR cameras produced by Sony before it switched to manufacturing DSLT cameras – these are cameras with a translucent mirror instead of a reflex mirror. The Alpha 500 was released as part of a trio of mid-range DSLRs from Sony. The Alpha 450 is the more basic of the three, with the Alpha 550 slightly more advanced.

With a 12-million-pixel sensor, the Alpha 500 has a good enough resolution for most situations. Images are processed by Sony's Bionz processor, which enables the camera to shoot at 5fps in the Fine JPEG setting. The Alpha 500 also offers a host of other nice features, such as nine AF points with a cross-type point in the centre. It even features phase-detection AF when in live view. While the LCD screen is only 230,000 dots but it is articulated, making it good for shooting at low angles.

Often, users who are selling this camera are buying into a different system, so the Alpha 500 is commonly sold with a host of A-mount lenses. One of the advantages of the A-mount system is that it accepts old Konica Minolta lenses, which should allow potential buyers to pick up great-quality lenses for a very reasonable price.

Data file

Sensor	12-million-pixel, APS-C-sized CMOS
Focus points	9
ISO range	200-12,800
LCD	3in, 230,000-dot-resolution TFT display with tilt
Drive	5fps
Weight	630g
Memory card	SD, SDHC, MS Pro
Size	137 x 104 x 84mm



Other options

Here are a few more second-hand DSLRs that are worthy of consideration

Nikon D70

- £50-£80 body only

IT MAY only have a 6-million-pixel sensor, a 1.8in, 180,000-dot LCD screen and a maximum sensitivity of ISO 1600, but the D70 is an absolute bargain and can be found for well under £100. You can make good A4 prints from it and it is, of course, backed-up by a huge range of Nikon F-mount lenses. It has proved to be a popular camera for those wanting to convert a DSLR for infrared use, as it is easy to take apart to remove the hot mirror filter. Also look out for the D70S, which has a slightly improved screen.



Canon EOS 450D

- £200 body only

LAUNCHED at the beginning of 2008, the EOS 450D has a 12.2-million-pixel sensor and a 3in, 230,000-dot screen. Its maximum sensitivity of ISO 1600 is quite low, even for a camera of its generation, but it does feature a live view shooting mode. The nine AF points is somewhat limited, but the ability to shoot 3.5fps for 53 JPEG images should satisfy most entry-level photographers.



Fujifilm FinePix S5 Pro

- £300-£400 body only

BASED on the Nikon D200, the FinePix S5 Pro features Fujifilm's Super CCD sensor, with 6.17 million low-sensitivity pixels, and 6.17 million high-sensitivity pixels. The combination of high and low sensitivity pixels give the camera a very impressive dynamic range for a camera launched in 2006 – it has only been bettered by other manufacturers in the last few years. As it

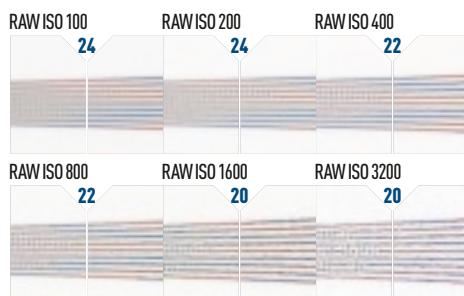
uses a Nikon F mount, there are plenty of compatible lenses available, if you can track down a camera.



Canon EOS 40D

Resolution

The Canon EOS 40D has quite a respectable resolution of 24lp/ph, which is as you would expect for a DSLR with a 10.1-million-pixel resolution. Slight moiré patterning is visible with the typical rainbow band of colour, though it is not as prominent as in the Pentax K-r.



Dynamic range

At ISO 100, the Canon EOS 40D has an acceptable dynamic range of 12.11EV, which drops just fractionally to 11.98EV at ISO 200. In fact, even at ISO 400 it is still 11.21EV, only dropping significantly to 9.77EV at ISO 800. The dynamic range of the EOS 40D is certainly still acceptable, even if the camera is a few years old.



Noise

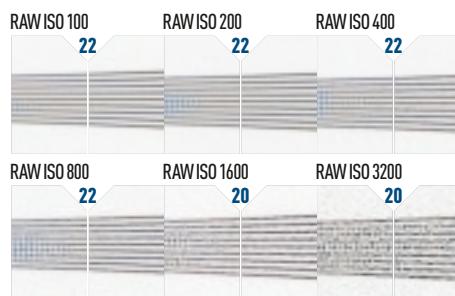
The Canon EOS 40D controls noise very well throughout its range. Once again, the raw files have default Adobe Camera Raw noise reduction applied, so there is even room for further improvement. Modern noise reduction software can clean up the noise much better than it could when most of the cameras on test were originally released.



Nikon D200

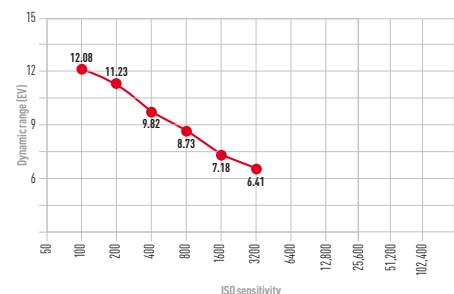
Resolution

Again, the Nikon D200 matches the other cameras in this round-up with very similar resolving power at almost every sensitivity setting. There is only a hint of moiré patterning, and like the D3100, the resolution chart images are a little soft, suggesting that a fairly strong anti-aliasing filter has been used.



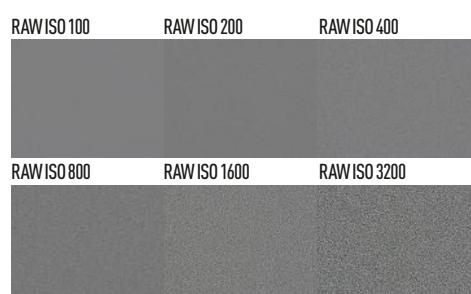
Dynamic range

The Nikon D200 is the oldest camera on test here, but the dynamic range of 12.08EV at ISO 100 is quite acceptable. It does drop away more dramatically than the other cameras, a sign of how things have improved over the years. At ISO 800-1600, it is around 1EV worse than most of the competition. With careful metering, the low sensitivity settings still have a good dynamic range, but look out for underexposure.



Noise

One thing that the noise charts of the Nikon D200 revealed is that the camera is prone to underexposure, just as we said in our original test years ago. We ended up reshooting the greycard. The raw files, with default noise reduction applied, show that noise can be easily controlled up to around ISO 800. By ISO 1600 and ISO 3200, luminance noise and a hint of colour noise begins to show. Modern noise reduction makes a difference.



Nikon D3100

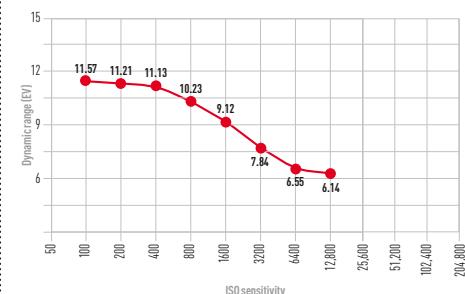
Resolution

Although a little soft, the D3100 produces about the best resolution of the cameras in this round, which is quite impressive for a camera with a 14.2-million-pixel sensor. With a fairly consistent resolution of 24lp/ph, the D3100 resolves a fair amount of detail, though it does pale a little compared to current DSLR resolutions.



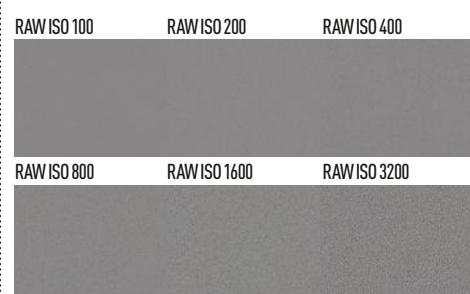
Dynamic range

The 14.2-million-pixel sensor of the Nikon D3100 is the lowest of the DSLRs in this round up, by more than 0.5EV. At ISO 100 it is 11.57EV, which means that you need to be careful with highlight areas, and there isn't much detail to be recovered from shadow areas. However, the dynamic range does hold its own and at ISO 400 it is still 11.13EV, which is on par with some of the newer cameras on test.



Noise

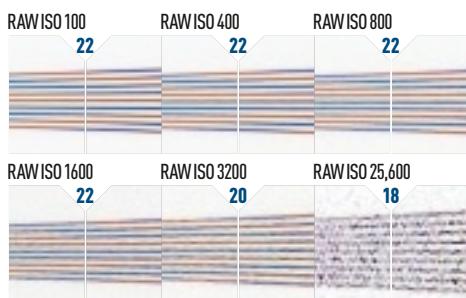
The Nikon D3100 grey card images show that the level of noise is roughly on a par with most of the other cameras on test. There is the merest hint of luminance noise at ISO 400, with luminance noise clearly visible at ISO 1600. At its maximum ISO 3200, there is a hint of magenta and green colour noise.



Pentax K-r

Resolution

One problem that the charts clearly show is that the Pentax K-r suffers from moiré patterning. The colour moiré banding is very evident in these raw images, and it does mean that the resolution is fractionally lower than you would expect for a DSLR with a 12-million-pixel sensor.



Dynamic range

Using the same 12-million-pixel sensor as the Sony Alpha 500, the Pentax K-r has a similar dynamic range of 12.71EV at ISO 100. However, looking at the dynamic range at ISO 200, the Alpha 500 has the edge by around 0.3EV. Above ISO 1600, the dynamic range of the Pentax and Sony cameras is remarkably similar. Overall, the Pentax K-r has a great amount of highlight and shadow detail at its minimum sensitivities.



Noise

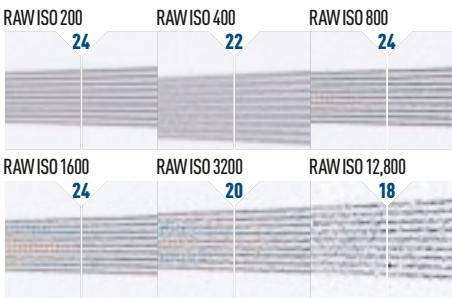
As one of the most recent DSLRs in this round-up, the Pentax K-r performs well, though luminance noise does start to creep in at ISO 800. At ISO 3200, the images are a little noisy, though certainly still usable, particularly with the contemporary noise reduction settings in Adobe Camera Raw.



Sony Alpha 500

Resolution

Again, like the other 12-million-pixel cameras on test, the Sony Alpha 500 resolves around 22-24lp/ph. However, it does suffer from a slight shutter vibration that can blur shots. In fact, images at ISO 800 look almost as good in terms of resolution as at ISO 100.



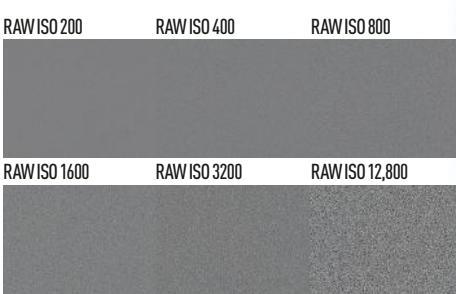
Dynamic range

The 12-million-pixel sensor of the Alpha 500 has the best dynamic range of the DSLRs in this test, slightly beating the Pentax K-r, which actually is using the same sensor. The 12.22EV dynamic range allows for a good amount of highlight and shadow detail, particularly when combined with current raw editing software. However, the range does drop quite rapidly, with a dynamic range of 9.83EV at ISO 800.



Noise

Noise is reasonably well controlled up to ISO 800, with just a hint of some speckled luminance noise in our grey-card images. Colour noise also starts to become visible, with a hint of purple and green bruising, which gets progressively worse as the ISO sensitivity increases. What is notable is that the Alpha 500 has a maximum sensitivity setting of ISO 12,800.



Our verdict

IT FEELS wrong to describe some once-great DSLRs as 'old dogs', but there is still plenty of life in these cameras. What is quite evident is that current noise reduction techniques can actually get far more out of each of these cameras than the generation of software that was available at the time of their release. This is interesting as it changes some of our preconceptions as to how these cameras perform. It is a similar story with the dynamic range, with many of the DSLRs having a dynamic range that is only a little less than current models.

The cameras here are really just a taster as to what is available, hopefully serving to open your eyes to the availability of what was once cutting-edge technology at a fraction of their original price. While they don't have all of the modern conveniences of some newer cameras, they are all still very usable for their primary purpose – taking photographs.

Personally, I like the D200, mainly for its handling. It is rugged and has the familiar feel of a Nikon DSLR. However, the Canon EOS 40D is equally good. Both of these enthusiast DSLRs would be good backup bodies to more current models. They would also be a lot of fun to have converted to infrared, or you could even try the slightly more risky task of removing the Bayer pattern array to convert it to infrared yourself. For more information, visit stargazerslounge.com/topic/166334-debayering-a-dslrs-bayer-matrix, but be warned – you may completely ruin your DSLR.

Nikon's D3100 and Sony's Alpha 500 are also good options, and both are almost staggeringly cheap, second-hand. However, it is the Pentax K-r that I feel has the most to offer. It shoots HD video, albeit at 720p, has a huge range of lenses, often available just as cheaply as the camera, and the image quality is great whether you are a novice or enthusiast.

We often get asked, 'What is the best DSLR camera for a beginner?' and while there is something nice about owning a new camera, there is equally something satisfying about saving a significant amount of money and giving an old camera a new lease of life.





Fujinon XF 56mm f/1.2 R

Damien Demolder tests Fujifilm's new wide-aperture portrait lens for the X series – a lens with a focal length that emulates the legendary 85mm

If you want photographers to take your camera system seriously, you need to provide lenses that go beyond the standard zoom and the long zoom that are mainstay of the entry and popular markets. Most of us have had one or both of these lens types, but as we advance and require more creative opportunities from the equipment we use, we begin to look for shorter zooms, fixed focal lengths and wider maximum apertures. The established camera systems, of course, have lenses for every occasion, but those building new mounts have to start from scratch, and it is very much the case that they will attract the customers their equipment deserves.

Fuji has done well to create a range of 12 lenses in the two and a half years since the company launched the X-Pro1, and the latest lens is designed to simultaneously deliver portrait photographers an ideal focal length and aperture, and the Fuji X system prestige and standing among the 'serious' photographic community.

Features

Designed to be used with the APS-C sensors of the Fuji X system, the XF 56mm f/1.2 lens provides a similar angle of view to what we might expect of an 85mm lens fitted to a

full-frame camera. The lens uses 11 elements in eight groups, and includes a single aspherical and two low-dispersion elements – in the first instance to ensure sharpness and in the second to reduce chromatic aberration. Fuji has used

By f/4 we get good sharpness and still-shallow focus, but out-of-focus highlights are less rounded



Resolution

'The lens has an aperture ring that clicks delightfully'

its chromatics-controlling lenses directly behind the forward element – which is unusually small in relative diameter for a fast-aperture lens of this type.

As with nearly all fixed-focal-length X lenses, the XF 56mm is equipped with a satisfying aperture ring that clicks delightfully, if a little loosely, in $\frac{1}{3}$ stops between f/1.4 and f/16 – there are no clicks between f/1.2 and f/1.4.

Build and handling

With a lens cap of only 62mm, the XF 56mm is a nicely compact unit that is shorter, narrower and lighter than the equivalent lens from Panasonic's G system – even though the Lumix G cameras use a smaller sensor.

The lens is built as well as we have come to expect from Fuji's X-series fixed focal lengths, and the metal barrel and finely ribbed focusing ring feel very nice to the touch. I am disproportionately disappointed, though, that the lens comes with a plastic hood. The 60mm f/2.4 R Macro has a very nice metal hood and retails at only half the price. Perhaps the accountants are cracking down.

I found that the lens sits quite comfortably on both the X-Pro1 and X-T1 bodies, although the more substantial grip, both back and front, of the SLR-style X-T1 allows more secure and balanced purchase for the weight. Fuji places the aperture ring closest to the mount, so fingers of the supporting hand can find it with ease and without the photographer having to shift the holding position, whichever camera is in use.

There is sometimes a degree of whirring that goes on while an X-series camera focuses, and it seems the longer (or at least bigger) the lens, the longer it takes to focus. The 56mm on test here has more glass to move than any other fixed lens in the system, and I found that neither the X-Pro1 nor the X-T1 is especially deft at

Depth of field



f/2 is perfectly usable, and delivers depth of field that lifts a subject from its background

shifting it. While this is a test of the lens, not those cameras, the host body's ability to make the lens work well has a definite impact on what all end users will be able to achieve.

In common with many compact system cameras, none of the Fuji bodies has a native ISO 100 setting, so the applications for getting use out of the f/1.2 aperture in daylight hours are somewhat limited.

Image quality

Lenses with wide apertures tend to produce a lot of corner shading, and I fully expected to be talking at length on the subject in this test. While the XF 56mm does indeed exhibit evidence that its illumination is less than uniform across the frame, the effect is only really visible in images of flat, evenly lit areas. For most natural subjects, the fact that a dark doughnut expands from the middle outwards as the aperture shifts from f/1.2 to f/2.8 will go unnoticed.

Sharpness and detail are good, even when the lens is used wide open. The resolution of the captured image obviously increases as we close down, and I detected a peak between f/4 and f/5.6, and then a decline to an obviously poorer f/16. These comments are based on quite close focus, of the type you might encounter shooting a waist-up portrait. I found, though, that as the subject distance increases, sharpness and detail decrease, and by the time I was fitting full-length humans in the frame, my images were looking decidedly soft. Closer inspection of JPEG files suggests that the softness may be a result of fringing and a subsequent de-fringing exercise in-camera, or slightly missed focus at wide apertures.

The quality of out-of-focus highlights is a big deal to wide-aperture shooters, and I'm pleased to report that those produced by this lens are mostly pleasant. They tend to shift from round to elliptical as we head towards the frame edges, and from f/2 they are decidedly more heptagonal than circular, resulting in a less 'creamy' look.

AP

Our verdict

THE FUJINON XF 56mm f/1.2 R is an interesting lens and Fuji is sure to do well with it. It is an important focal length for establishing oneself as a serious camera brand, because it is one that 'serious' photographers will want to use – and it has the kind of gaping wide aperture that gets attention and people talking.

Lenses with this sort of specification are usually very costly, including the Canon example for full-frame sensors, and Panasonic's Nocticron for micro four thirds, and, at around £900, this X-series unit is too. It is, however, slightly less well endowed with specialist glasses, in possession of a less rounded iris and less rounded out-of-focus highlights – things that are important to photographers who like wide-aperture lenses. It is, though, a good portrait performer, decent value for money, and will keep X-Pro1 and X-T1 customers very happy for a long time. Now Fuji needs to introduce shorter top shutter speeds and lower ISO settings to cope with the amount of light this 56mm f/1.2 gathers, so we can use it wide open outside too!



Data file

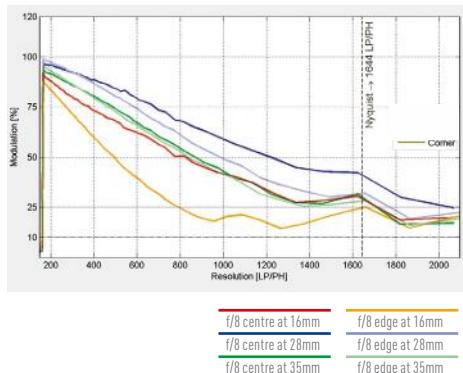
Filter diameter
62mm
Lens elements 11
Groups 8
Diaphragm blades 7
Aperture f/1.2-16
Minimum focus
28cm
Length 69.7mm
Diameter 73.2mm
Weight 405g
Lens mount X

**Amateur
Photographer**
Testbench
Recommended
★★★★★

Fujinon XF 56mm f/1.2 R

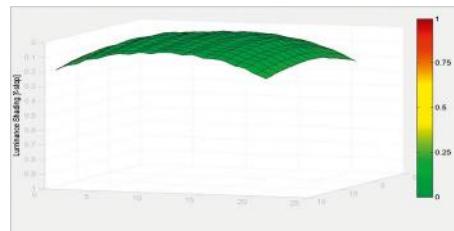
Resolution

Our MFT tests describe a lens that has high contrast, but an inability to define high frequency detail at wide apertures. Sharpness is best between f/4 and f/5.6, and edge and centre resolution only marry once the centre softens towards f/11.



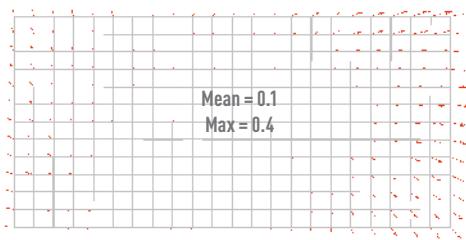
Shading

Lab tests show visible levels of corner shading at the widest aperture, but that soon disappears with more or less even coverage by f/2.8. Even at its worse, vignetting from the lens is tolerable for most applications – and often actually of benefit in portraiture.



Curvilinear distortion

If you are going to have curvilinear distortion in a portrait lens, it is better to have the slimming effects of pincushion than to have the pounds piled on by barrelling. Although pincushion is present here, it isn't really significant, and won't be obviously noticeable where natural subjects are concerned.



Action cameras

Action cams have played a big role in the decline of the camcorder – they're smaller, lighter and can record full HD video in any situation. **Michael Topham** tests six to find out if there's a better bet than choosing a GoPro



Intuitive controls

Look for cameras that are easy to use and set up. The last thing you want is to trawl through complicated menus and have difficulty starting a video.

Waterproof housing

Some action cams are fully waterproof straight out of the box, but others require a housing to ensure water ingress doesn't damage the internals.

Lens

Before buying an action camera, check that the field of view of the lens is wide enough to fit what you need in the frame. Most action cams offer a 170° field of view.

USB charging

Action cams are usually charged via USB, so a USB power bank battery can be a useful accessory to own if you get caught out without access to charge via the mains.

GoPro Hero3+ Silver Edition

● www.gopro.com ● £279.99



The Hero3+ Silver Edition weighs 136g with its supplied housing, which makes it waterproof to 40m.

The simple design uses just three buttons and a small LCD panel to display the settings. There's no live view, but a smartphone can be used

as a viewfinder via Wi-Fi. Most of the camera's settings can be set via the app, including the field of view for which there are three settings: Ultra Wide (170°), Medium (127°) and Narrow (90°). Full HD video can be recorded for 1hr 50mins with the supplied battery, with a frame rate of 50/25fps in the PAL format. Still images are shot at 10 million pixels. The GoPro Hero3+ also features a time-lapse function, where the optional Battery BacPac (£50) may come in useful. The GoPro Hero3+ delivered the best image quality of the group and most advanced functionality, via the app. Little wonder it's the world's best-selling camera.

**Amateur
Photographer**
Testbench
GOLD
★★★★★

Liquid Image Ego

● www.liquidimageco.com ● £135



The Liquid Image Ego is the smallest and lightest here, and is £150 less than most of its rivals. Water-resistant and shockproof from 2m, its additional waterproof housing (£20) allows it to go to depths of 40m.

With a 135° maximum field of view, the Ego's video resolution at full HD 1080p is limited to 30fps, but it can also record at 60fps at 720p.

Battery life is claimed to last for two hours recording full HD footage, and still images are captured at a 4000x3000-pixel resolution, with control of white balance and contrast available via the app. Although the app offers a lot of control, there is a long lag between camera and smartphone. Settings are displayed on an LCD, but this is far too small, and the buttons too fiddly. While testing, the rubber door that's designed to prevent water entering the internals also peeled off, leaving the charging ports and Micro SD card exposed to damage.

**Amateur
Photographer**
Testbench
★★

Sony AS30V

● www.sony.co.uk ● £259.95



Weighing just 90g, the Sony AS30V features an aerodynamic design with a square LCD panel at the side and just three buttons. With a 1/2.3in back-illuminated Exmor sensor and Zeiss ultra-wide Tesser lens, the camera has a 170° field of view, with the option to switch to a 120° view if preferred. The SPK-AS2 waterproof case is supplied. This makes the camera shockproof, adds a tripod thread and enables shooting to a depth of 5m. Sony's SteadyShot works well in suppressing camera shake.

In use, the AS30V connects to Sony's PlayMemories mobile app, which offers excellent live view. Although the app lacks the adjustment of advanced settings, the camera's menu is quick to navigate. With Wi-Fi switched on while recording, the battery lasted for 2hrs 6mins. Overall, the AS30V is an impressive piece of kit, delivering great image quality, and is only narrowly beaten by the GoPro.

**Amateur
Photographer**
Testbench
Recommended
★★★★★

Garmin VIRB Elite

● www.garmin.com ● £349.99



The Garmin VIRB Elite, not only includes GPS, but also an accelerometer and barometric altimeter, and it's waterproof to 1m. An additional dive case increases this to 50m, but only the start/stop record button can be used with the case on. It may be the largest camera on test, but the 2,000mAh lithium-ion battery allowed us to record continuously for 2hrs 43mins at a maximum 1080p 30fps before dying.

Three viewing angles (wide, medium and narrow) are offered, and lens distortion correction is automatically applied. Digital image stabilisation is included, but with no tripod thread, the tripod mount accessory (£6) is a must. The 1.4in display is useful for composition, but it's not backlit, so isn't very bright. Slow-motion footage can also be recorded and still images are recorded at 16-million-pixel resolution. Although the Garmin VIRB app allows full control of camera settings, it doesn't offer live streaming.

**Amateur
Photographer**
Testbench
★★★★★

Rollei S-50

● www.rolleiactioncam.co.uk ● £260



The Rollei S-50 looks like an imitation of the GoPro at first glance, but the key difference is its 2in LCD display at the rear. The included housing is waterproof to 60m and shockproof from 3m, but the three control buttons can't be accessed with the case in place, so the app must be used to change settings with the case on. Its CMOS sensor captures 14-million-pixel still images and records full HD video at 50/25fps in the PAL format. With Wi-Fi on, while recording the battery lasted for 1hr 26mins. Like the Sony and GoPro cameras, the lens provides up to a 175° field of view. However, the build quality isn't as refined as its rivals.

The camera isn't the fastest to set up and we experienced delays connecting our phone to the camera via Wi-Fi. The S-50's key feature is its LCD display, but this too leaves you feeling underwhelmed. Its level of detail leaves a lot to be desired by today's LCD standards.

**Amateur
Photographer**
Testbench
★★★

iON The Game

● uk.ioncamera.com ● £249.99



Despite its largely plastic construction, iON The Game weighs 145g and feels robust.

Submersible in water to depths of up to 3m without an additional housing, the design also touts a large 2.4in LCD colour display. This means The Game isn't as reliant on the companion app as other action cams. Set to full HD 1080p 25fps PAL resolution, the camera has a maximum 127° field of view and we found that the battery lasted for 2hrs 6mins. However, the maximum 170° field of view is restricted to the 960p resolution.

Still images are captured at 16-million-pixels and there is even a self-timer mode. With seven buttons, navigating the menu and setting the camera up actually feels more complicated than those with fewer buttons. However, the camera app is easier to operate, though it wasn't the fastest to connect via Wi-Fi. The app provides good functionality with fast live video streaming.

Supplied with a number of adhesive mounts and a case, the camera body also supports a 1/4in thread.

**Amateur
Photographer**
Testbench
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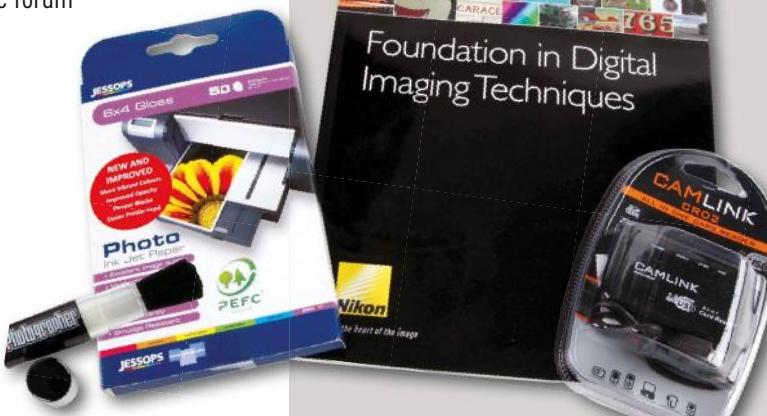


'The quality of teaching that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find out who I am as a photographer and without doubt my skills improved considerably.' Gill Golding



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Sharing images via the web

Q I have been a keen photographer since the late '70s shooting mostly landscapes around Pembrokeshire and the surrounding area. I've got a large collection of prints I've scanned, as well as images I've taken recently with my Nikon D800E. I use Flickr quite regularly but I would like to share my pictures on other websites. I'm somewhat confused as to which ones are worth uploading images to and which aren't. Any advice? **Barnabus Jones via email**

A If you're planning on uploading single images then Flickr, 500px and Instagram are great places to start. Also, it's worth looking at non-photography social networks and building a following on there. Twitter, Facebook and Google+ can be very powerful social networking tools but they require a lot of work. One of my personal favourites is Adobe's www.behance.net. This doesn't require a constant stream of content to gain a following. Have a look at the social media sites mentioned and pick just a couple to start with. **Callum McInerney-Riley**

Low ISO options

Q I read with interest the letter from Tony Holden (AP 14 June) and the reply from Professor Newman regarding lower ISO options on a sensor. I too remember the likes of Agfa producing a black & white film with an ASA (as was) of 25 and marvelling at the detail such an emulsion would provide.

Recently I've started to experiment with longer exposures and wondered if the option to choose an ISO of single figures or even lower was ever a scientific possibility (would negative numbers be allowed in



AP's own group is a good place to start on Flickr

this scenario?) If such a choice were available, would it then do away with the need for an ND filter? **David Richards**

A Sadly, a negative ISO is an impossibility. The ISO Standard Output Sensitivity is defined in terms of the amount of light needed to give a given tone of grey (18%) in an sRGB output file, the exact formula being $S_{SOS} = 10/H_{SOS}$, where H_{SOS} is the exposure needed to produce that standard grey. A negative value would imply that a negative exposure was needed, that is, that light was flowing out of the camera rather than into it. Very low ISO values are certainly a scientific possibility but become more and more problematic in engineering terms – essentially lowering the ISO raises the shadow noise – so limits the low exposure (high ISO) performance. **Professor Newman**

Screen quality

Q I have a problem with how images look on my computer screen. On the screen of my compact camera they always look sharp, with a good level of sharpness and contrast, but on my monitor a lot of this definition is lost. Surely you would expect

it to be the other way around? **Steve Ellison**

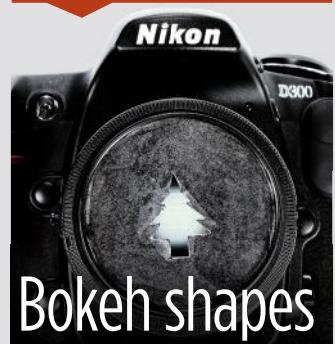
A I have actually encountered this problem myself with a couple of compact cameras. The problem lies with the fact that many cameras, particularly compact cameras, use a JPEG preview file when showing images on the back of the screen, rather than the full-resolution file itself. The colours can sometimes be a lot punchier, and with a higher contrast in the preview file, as this helps it to be easily seen on a smaller screen. Even when you enlarge these images, you may still not be looking at a true 100% resolution rendering.

Compare this to a full-resolution JPEG file and you will often find that the colours are more muted and the images appear softer.

The other issue of course is your monitor. Obviously to display colours correctly it should be calibrated, but also the brightness, age and resolution of the monitor may all affect how the images look, especially when comparing it to a small high-resolution display found on a camera, which may feature technology that is a few years ahead of what is in your monitor.

Richard Sibley

Photo Hacks



Bokeh shapes

You can change how out-of-focus areas are rendered with a simple piece of card

WHAT YOU NEED

Black card, scissors, craft knife

AS WE all know, when shooting with a very shallow depth of field, the out-of-focus areas take on the shape of the aperture blades. For example, if you take an out-of-focus photograph of a candle using a lens with octagonal aperture blades, the flame will take on a slightly octagonal shape. But by placing a small bokeh filter in front of the lens, and shooting with the aperture wide open, you can change the shape of these out-of-focus areas. We'll show you how.

How to...

Creating the filter is very simple. All you need to do is create a circular disc from a black piece of card. The disc must be the same diameter as the filter thread of the lens, this way it will fit easily in front of the lens. Once you have the disc cut, draw the shape that you wish the out-of-focus area to look like. A typical use is a star. Draw the shape in the centre of the disc. Once drawn, use the craft knife to cut it out.

In use

Now simply place your bokeh filter in front of the lens and set your lens aperture to wide open. Obviously this trick works better with lenses that have large apertures, and you must remember that the filter will block out some light and will darken the exposure, so this must be compensated for. Now try photographing scenes with out-of-focus specular highlights, such as street lights at night.



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Backing up iPhone photos

Q I've managed to accumulate hundreds of snapshot images on my Apple iPhone and it has occurred to me that I don't take the care backing them up as I do my regular images. Have you got any advice on how I can do this quickly and efficiently? While they aren't the world's most amazing images, I would be heartbroken if I lost some of them. **Ian Pacer**



IN THE BAG



Landscape photographer Justin Minns reveals his top five items of kit



Canon 70-200mm f/4L

4 Used for flattening perspective and bringing layers in the landscape together. I've often been tempted by the f/2.8 alternatives to this lens but as my camera lives on a tripod usually somewhere between f/8 and f/11 and generally set to manual focus, I'm not sure it's a luxury I really need.

Lee filter holder & adapters

1 I keep filter adapters permanently on my two most used landscape lenses to save time when swapping them in the field, but I also have adapters for all the other lenses.

Canon EOS 5D Mk II

2 My main camera is a Canon EOS 5D Mk II which usually has a Canon 17-40mm f/4L attached to it. I love the drama you can create with a wideangle lens so this gets a lot of use.

Manfrotto 055CXPRO3 tripod & 410 geared head

3 Tall enough to be at my eye level should I wish, and nice and light. The head is a Manfrotto Junior Geared Head, which is one of my favourite bits of kit because adjustments can be easily made to the composition without having to unlock everything, which is perfect for landscapes.

Remote shutter releases

5 Essential for long exposures and ensuring that shots are sharp. I usually use cheap third-party shutter release cables as they often get splashed or accidentally dipped in the sea!

List of kit

Canon EOS 5D Mark II, Canon EF 17-40mm f/4, Canon EF 24-105mm f/4, Canon EF 70-200mm f/4, Manfrotto 055CXPRO3 tripod & 410 junior geared head, Think Tank Retro 30, Think Tank Pixel Pocket Rocket, LEE filters, LEE microfibre lens cloth, Giottos Rocket Air, hotshoe spirit level, Hahnel remote trigger.

A You can copy your images from your phone to a computer using the USB lead supplied with the phone (the same one used for charging the phone). Depending on whether you use a Mac or PC, you can find the Apple instructions at support.apple.com/kb/ht4083. You can even get Adobe Lightroom to recognise when you have an iPhone or other phone connected and import the images straight into your Lightroom catalogue. 



BLAST FROM THE PAST

Pentax K-7

Pentax really upped its game with the release of the K-7

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FIVE years ago the 14.6-million-pixel K-7 was the Pentax flagship. Though the K-7 was without the ambitions of Nikon's and Canon's top models, it was an attractive enthusiast DSLR offering a robust alloy body, dust and moisture sealing and an ergonomic design. Perhaps best of all was compatibility with a huge range of K-mount lenses going back to the 1970s.

What's good The K-7 felt good to hold and was smaller and lighter than average. It sported a good viewfinder with 100% frame coverage. The bundled 18-55mm kit lens was also a decent performer, as well as being dust and moisture-sealed. The K-7's sensor-shift image stabilisation system was also very effective. Image quality at lower ISO settings was very good and you could choose to save raw files to Adobe DNG format.

What's bad The K-7 was one of the last DSLRs to emanate from Pentax's short marriage of convenience with Samsung and the latter's sensor, although adequate, was visibly inferior in terms of results compared to Nikon, Canon and Sony. Pin-drive AF lenses focused noisily and not particularly fast.



Alternatively, you should find that your photos are updated to Apple's iCloud service as part of your Photo Stream. However, this isn't the most logical or intuitive backup service. Personally, I find Dropbox a far better option. Simply download the Dropbox app and then, in the settings, set it to Turn on Camera Upload then Turn On. Images will then be uploaded to Dropbox so will be available in the Dropbox folder on your computer and online. From here, you can save them to your usual images folder or hard disk as usual. **Richard Sibley**

Focusing tips on DSLRs

Q I'm new to DSLRs and started this week with a Canon EOS 1100D and 18-55mm lens. I'm struggling to get a sharp focus in pictures. Any tips? **Daz Picken @discodaz71 via Twitter**

A First off, start by ensuring you're holding the camera correctly, supporting the

lens from underneath with your left hand, and gently squeezing the shutter button to avoid unnecessary camera shake.

If your lens has image stabilisation, make sure that's switched on and active, while a good rule of thumb is to make sure your shutter speed matches or is faster than the focal length of the lens – if you're shooting with a 55mm focal length, it's equivalent to 88mm thanks to your EOS 1100D's 1.6x crop factor, so a shutter speed of 1/90sec or faster is desired. Increase your ISO sensitivity if this isn't possible.

Finally, it always helps to put your camera on a tripod and take a more considered approach to taking pictures.

Phil Hall

HOW IT WORKS

I am your

Focal plane shutter



The AF sensor from a Nikon DSLR

LIKE shutters on a window, I either let the light through or keep it out. The simplest kind of camera shutter is a lens cap. In the old days you took a photo by taking the lens cap off for the duration of the required exposure, sometimes for several minutes. But I'm a focal plane shutter – the name is a clue. I'm situated right inside the camera just in front of the focal plane, the surface of the image sensor or the film emulsion. I'm a modern electronically governed and very precise device comprising a series of very thin overlapping metal blades. My older relatives were made from

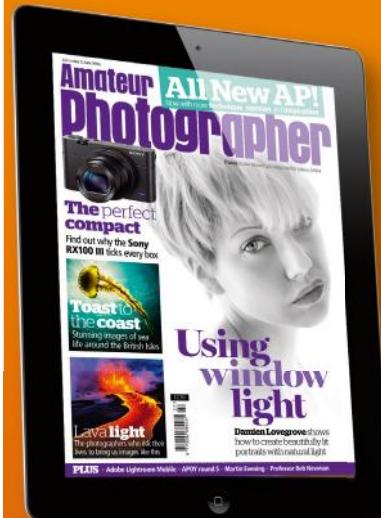
rubberised cloth and is why the opening and closing of a focal plane shutter involves the terminology of 'curtains', of which there are two and exposure happens by separating each curtain. I need to be 'cocked' into a spring-tensioned, ready-to-fire state. This used to be done manually but I'm now operated by a motor. For longer exposures I simply open up completely, exposing the whole frame for as long as is required. But there is a limit to how fast I can open and close the curtains, so for the fastest shutter speeds, I change mode and pass an open gap between the curtains across the frame. The smaller the gap or slit passing across the frame, the lower the amount of light that gets through and so there is a desired reduction in exposure. The smaller the slit, the better I am able to freeze the action.

Thanks to my precision electro-mechanical construction, I can reduce the exposure to as little as 1/8000sec. The fastest I can open and close fully before changing to slit-mode is also known as the X-sync speed and is the fastest shutter speed available for electronic flash synchronisation. Digital developments mean I am now working in tandem with the camera's sensor and some cameras offer what is called a first curtain electronic shutter. That means I use only one curtain, with the sensor acting electronically as the other curtain. This can reduce shutter shock and audible noise but can result in digital artefacts in the image under certain conditions.



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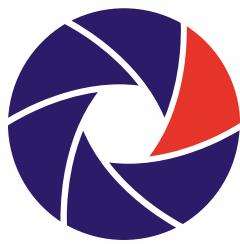
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9	EOS 50D Body.....	£314	OB	D610 Body.....	£1349	9	EF 85mm f1.8 USM.....	£200
9-	EOS 550D Body.....	£215	8	D700 Body.....	£699	9	EF-S 15-85mm f3.5-5.6 IS USM.....	£359
9-	EOS 5D Body.....	£358	9-	D7000 Body.....	£375	9	EF-S 18-135mm f3.5-5.6 IS.....	£206
9	EOS 5D Mark II Body.....	£944	9+	D7100 Body.....	£661	9	EF-S 18-200mm f3.5-5.6 IS.....	£255
9+	EOS 600D Body.....	£254	9	D80 Body.....	£150	10	EF-S 55-250mm f4.5-5.6 L IS II.....	£119
9+	EOS 6D Body.....	£991	9	D800 Body.....	£1392	OB	EF 100-400mm f4.5-5.6 L IS USM.....	£1199
9	EOS 7D Body.....	£611	9	D90 Body.....	£260	9+	EF 2x II Extender.....	£198

Lenses

Grade	CANON	Grade	NIKON		
9+	18-55mm f3.5-5.6 STM IS M-Mount.....	£112	9+	10.5mm f2.8 G IF-ED AF DX Fisheye.....	£296
9	EF 100mm f2.8 USM Macro.....	£270	9	10-24mm f3.5-4.5 G AF-S DX.....	£404
9	EF 14mm f2.8 L II USM.....	£1269	9+	10mm f2.8 1 Nikkor Black.....	£132
9+	EF 17-40mm f4 L USM.....	£435	9+	12-24mm f4 G AF-S IF-ED DX.....	£469
9	EF 180mm f3.5 L USM Macro.....	£855	9	135mm f2 D AF DC.....	£765
9	EF 24-105mm f4 L IS USM.....	£566	9	180mm f2.8 D AF IF-ED.....	£490
9+	EF 24-70mm f2.8 L USM.....	£755	9	18-105mm AF-S DX Nikkor f/3.5-5.6 G ED VR.....	£116
9+	EF 28-135mm f3.5-5.6 IS USM.....	£205	10	18-135mm f3.5-5.6 G AF-S DX IF-ED.....	£125
10	EF 28-200mm f3.5-5.6 USM.....	£114	9	18-140mm f3.5-5.6 AF-S G ED VR DX.....	£299
9	EF 50mm f1.4 USM.....	£180	9+	18-300mm f3.5-5.6 AF-S ED VR DX.....	£449
9	EF 70-200mm f4 L IS USM.....	£701	9	18-55mm f3.5-5.6 G AF-S DX ED MKII.....	£46
9	EF 70-300mm f4.5-5.6 DO IS USM.....	£791	9	300mm f4 D AF-S IF ED.....	£769
9	EF 70-300mm f4.5-5.6 IS USM.....	£260	9+	35mm f1.8 G AF-S DX.....	£95
9	EF 85mm f1.8 USM.....	£200	9	50mm f1.4 D AF.....	£125
9	EF-S 15-85mm f3.5-5.6 IS USM.....	£359	9	EF-S 18-135mm f3.5-5.6 IS USM.....	£206
9	EF-S 18-135mm f3.5-5.6 IS.....	£206	9+	55-200mm f4.5-5.6 G AF-S DX VR IF-ED.....	£125
9	EF-S 18-200mm f3.5-5.6 IS.....	£255	9	70-200mm AF-S Nikkor f2.8G ED VR II.....	£580
10	EF-S 55-250mm f4.5-5.6 L IS II.....	£119	9	80-400mm f4.5-5.6 D AF VR.....	£1200
OB	EF 100-400mm f4.5-5.6 L IS USM.....	£1199	9+	85mm f3.5 G ED AF-S VR DX.....	£235
9+	EF 2x II Extender.....	£198	9	Micro Nikkor.....	£449
9+			9	AF-D 20-35mm F2.8.....	£198
9+			9	TC-17E II AF-S Teleconverter.....	£198

Wex Pre-Loved grading system

- MO** Mail Order Returns
- OB** Open Box: as new but packaging has been opened and box seal broken
- D** Never owned: used for demonstration purposes only

- R** Refurbished: by the manufacturer to original specifications
- 10** Pre-owned equipment, but appears as new
- 9+** Nearly New

- 9** Very little signs of use
- 9-** Shows light signs of use
- 8** Shows signs of use

- 7** Shows moderate wear and signs of use
- 6** Well used: may exhibit scuffs and/or marking
- IN** Incomplete: use for spares only. (Note: Item is excluded from 12 months warranty)

We update our product list daily! Visit our website for 100s more items

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F3.5-6.3 DI II VC PZD + FREE CASE
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F2.8 DI VC USD
RRP £1099 SAVE £9 £1090

TAMRON
16-300MM
F3.5-6.3 DI II VC PZD
£529

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WARRANTY**

We're offering a minimum / extra **£50 trade-up bonus** against any lens when buying the new Tamron 16-300mm f3.5-6.3 DI II VC PZD.

Here are some examples of possible part-exchange offers, **these examples include the bonus!**

YOUR LENS

Nikon 18-55mm VR

Nikon 18-135mm VR

Nikon 18-55mm & 55-200mm VR

Canon 18-55mm IS

Canon 18-135mm IS

Canon 18-55mm IS & 55-250mm IS

P/EX VALUE

£30 +£50

£60 +£50

£100 +£50

£30 +£50

£120 +£50

£100 +£50

16-300mm

£529

£529

£529

£529

£529

£529

WHAT YOU PAY

£449

£419

£379

£449

£359

£379



TAMRON 14-150MM
F3.5-5.8 DI III M.4/3RD FIT
£389

NEW



SAVE
£150

TAMRON 150-600mm
F5-6.3 VC USD
RRP £1099 SAVE £150 £949

Prices are on the basis equipment is in excellent condition! Please give us a call if your equipment isn't listed for an awesome trade in price.

YOUR LENS

TAMRON 90MM

F2.8 DI MACRO VC

RRP £629 SAVE £230 £399

TAMRON 24-70MM

F2.8 DI VC USD

RRP £999 SAVE £200 £799

TAMRON 10-24MM

F3.5-4.5 DI II LD IF ASPH.

RRP £499 SAVE £130 £369

TAMRON 70-300MM

F4-5.6 DI VC USD

RRP £449 SAVE £160 £289

TAMRON 28-300mm

F3.5-6.3 DI VC PZD

RRP £599

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Pretty Please!

1. GET QUOTE

Either give us a call or drop us an email at sales@cameraworld.co.uk and we'll quote you for your equipment.

2. GET COLLECTED

We can send a courier to collect if convenient, send securely or pop in store!

3. GET PAID

We pay instantly by cheque, transfer or use towards part-exchange.

JUST A SELECTION FROM OUR EXTENSIVE STOCK, SEE MORE ONLINE!

CANON

100-400mm f4.5-5.6 L IS USM C	£1,057
10-22mm f3.5-4.5 USM C	£370
10-22mm f3.5-4.5 USM C	£425
10-22mm f3.5-4.5 USM L	£372
10-22mm f3.5-4.5 USM L	£335
10-22mm f3.5-4.5 USM Com Sale C	£350
135mm f2.8 FD L	£57
135mm f2.8 FD C	£64
135mm f3.5 FD C	£30
135mm f3.5 FD C	£30
16-35mm f2.8L II USM C	£955
17-40mm f4 L USM C	£536
17-40mm f4 L USM C	£536
17-55mm f2.8 EF-S IS USM L	£510
17-55mm f2.8 EF-S IS USM L	£462
17-85mm f4-5.6 IS USM C	£180
18-135mm f3.5-5.6 IS EF-S L	£175
20-35mm f3.5 USM C	£232
20mm f2.8 USM C	£310
24-70mm f2.8 L II USM L	£1,475
28-135mm f3.5-5.6 IS USM C	£259
28-135mm f3.5-5.6 L IS USM L	£259
28-300mm f3.5-5.6 L IS USM L	£1,650
28mm f2.8 FD C	£34
28mm f2.8 FD L	£37
300mm f5.6 FD L	£69
50mm f1.8 EF Mark II L	£69
50mm f3.5 Macro FD C	£45
55-200mm f4-5.6 L IS USM C	£82
55-250mm f4-5.6 L IS EF-S L	£136
55-250mm f4-5.6 L IS EF-S C	£123
55-250mm f4-5.6 L IS EF-S C	£151
60mm f2.8 Macro USM EF-S C	£227
70-200mm f4 L USM C	£427
70-210mm f4 FD L	£25
70-210mm f4 FD C	£82
70-300mm f4-5.6 IS USM C	£321
75-150mm FD C	£23
75-300mm f4-5.6 IS USM L	£235
75-300mm f4-5.6 USM L	£84
85mm f1.2L II USM L	£1,300
85mm f1.8 USM L	£227
A1 & 50mm f1.4 FD L	£225
A1 & 50mm f1.4 FD C	£195
AE-1, 28mm f2.8 FD & Winder A C	£101
AE-1, 50mm f1.8 FD & Winder A C	£89
BG-E3 Battery Grip L	£35
BG-E7 Battery Grip L	£87
BG-E8 Battery Grip C	£49
BG-E9 Battery Grip L	£82
BG-ED3 Battery Grip C	£12
CP-E3 Flash Battery Pack L	£42
EOS 1Ds Mark III Body Com Sale L	£1,300
EOS 200 Body L	£99
EOS 30D Body L	£126
EOS 500D & 18-55mm f3.5-5.6 IS C	£313
EOS 550D & 18-55mm f3.5-5.6 IS C	£267
EOS 5D Mark III Body L	£1,900
EOS 60D Body C	£397
EOS 60D Body L	£419
EOS 650 & 35-70mm L	£79
EOS 650 Body C	£80

FL15 Extension Tube FD L

75-200mm f4.5 MD C

D90 & 18-105mm VR C

IIB & 50mm f1.9 Serenar L

75-300mm f4.5-5.6 C

F Pistol Grip & Release Cables L

IXUS Gold 60th An/Ed L

75-300mm f4.5-5.6 C

F100 & MB-15 Grip C

LP-E10 Battery C

CLE Kit L

F3 Body L

MC & MC-S Flash Com Sale L

Dynax 40 & 28-100mm L

MB-D10 Battery Grip C

Powershot G1X C

Dynax 500si Body L

MB-D200 Battery Grip L

Powershot G1X L

Dynax 500si Body C

MB-D80 Battery Grip C

Powershot SX10 L

Flash Meter V & Spot Attachment C

MC-DC1 Remote C

RC6 Remote Controller L

MD Extension Tube Set L

Speedlight SB400 L

Remote Switch RS-60E3 L

Prod 20's - NEW (Commission Sale) L

SU-800 Wireless Commander L

RS-80N3 Remote Control L

Programme 3200i Flash C

TC-17E II Teleconverter L

Speedlight 299T C

X300 Body L

TC-20E III Teleconverter

Speedlite 177A C

X700 & 50mm f1.7 C

16 Sub Miniature Com Sale L

Speedlite 300EZ C

X700 & 50mm f1.7 MD L

15mm f2 DC C

Speedlite 300EZ C

16mm f2 DC C

28-48mm f4 Zuiko (OM Fit) L

EF-20 Flash L

35-70mm f3.5-4.5 Zuiko L

35-70mm f4 Zuiko L

LHF-X20 (Silver) C

35-70mm f4 Zuiko L

42mm f2.8 ED DX Fisheye L

XE-1 Body C

10.5mm f2.8G IF-ED AF-S VR Macro C

40-150mm f4-5.6 (4/3rd) L

XF-18mm F2 R L

12-24mm f4G AF-S IF-ED DX L

40-150mm f4-5.6 M.ZUIKO ED L

XF-18mm F2 R L

12-24mm f4G AF-S IF-ED DX C

50mm f2 Zuiko Macro (FourThirds Fit) C

XF-18mm F2 R L

135mm f2 DC C

75-150mm f4 Zuiko (OM Fit) C

XF-18mm F2 R L

105mm f2.8G IF-ED AF-S VR Macro C

75-150mm f4 Zuiko (OM Fit) L

XF-18mm F2 R L

12-24mm f4G AF-S IF-ED DX C

75-300mm f4-5.6 M.ZUIKO ED L

XF-18mm F2 R L

12-24mm f4G AF-S IF-ED DX C

EX-25 Extension Tubes Zuiko (4/3rd) C

XF-18mm F2 R L

18-200mm f3.5-5.6 DX VR C

FL-600R Flashgun L

XF-18mm F2 R L

18-200mm f3.5-5.6 DX VR II C

OM10 & 50mm f1.8

XF-18mm F2 R L

18-200mm f3.5-5.6 DX VR II L

OM10, 50mm f1.8 & Adapter L

XF-18mm F2 R L

18-35mm f3.5-4.5 D C

OM2N & 50mm f1.8

XF-18mm F2 R L

18-70mm f3.5-4.5 D L

OM-D E-M5 & 12-50mm L

XF-18mm F2 R L

24-120mm f4G AF-S NIKKOR VR C

OM-D E-M5 & 12-50mm L

XF-18mm F2 R L

24-50mm f3.5-4.5 D C

OM-D E-M5 & 12-50mm L

XF-18mm F2 R L

24-85mm f3.5-4.5G ED AF-S VR L

PEN F 100mm f3.5 E. Zuiko C

XF-18mm F2 R L

28mm f2.8 D C

PEN F 45 Degree R/Angle Viewfinder C

XF-18mm F2 R L

35mm f1.8 AF-S DX NIKKOR L

PEN F Slider C

XF-18mm F2 R L

35mm f1.8 AF-S DX NIKKOR L

PEN FT & 35mm f1.8 C

XF-18mm F2 R L

35mm f2 D AF

PEN FT & 35mm f1.8 L

XF-18mm F2 R L

35mm f2.8 PC AF-L

PEN FT & 40mm f1.4 L

XF-18mm F2 R L

43-86mm f3.5 AI C

RM-UC1 Remote L

XF-18mm F2 R L

43-86mm f3.5 AI L

T32 Flash C

XF-18mm F2 R L

50mm f1.8 AF-D L

Trip 35 Flashgun L

XF-18mm F2 R L

50mm f1.8 D C

Trip 35 Com Sale L

XF-18mm F2 R L

50mm f2 (Non-AI) C

Trip 35 SnakeSkin C

XF-18mm F2 R L

50mm f2.8 ED Enlarging Lens C

14-140mm f4-5.8 G Vario OIS L

XF-18mm F2 R L

55-200mm f4-5.6 AF-S DX L

14-42mm f3.5-5.6 ASPH. Macro OIS C

XF-18mm F2 R L

80-200mm f2.8 IF-ED AF-D L

20mm f1.7 LUMIX G ASPH. L

XF-18mm F2 R L

80-200mm f4.5-5.6 AF-D C

45-150mm f4-5.6 LUMIX G VARIO L

XF-18mm F2 R L

85mm f1.4G AF-S L

17-4mm F4.0 LUMIX G VARIO ASPH. L

XF-18mm F2 R L

D2X Body C

DMW-LVF1 C

XF-18mm F2 R L

D300s Body C

Lumix DMC-GF1 Body L

XF-18mm F2 R L

D3100 Body C

Lumix DMC-GF2 Body L

XF-18mm F2 R L

D40x Body L

Lumix DMC-GH1 Body L

XF-18mm F2 R L

D5000 Body L

Lumix DMC-GH2 & 14-42mm L

XF-18mm F2 R L

D70 & 18-55mm C

Lumix DMC-GX7 & 14-42mm C

XF-18mm F2 R L

D700 Body L

Lumix DMC-LX3 L

XF-18mm F2 R L

D700 Body C

Lumix DMC-TZ40 C

XF-18mm F2 R L

D7000 Body C

Lumix DMC-TZ5 C

XF-18mm F2 R L

14-140mm f4-5.8 G Vario OIS L

14-42mm f3.5-5.6 ASPH. Macro OIS C

XF-18mm F2 R L

14-42mm f4-5.6 M.ZUIKO ED L

20mm f1.7 LUMIX G ASPH. L

XF-18mm F2 R L

14-42mm f4-5.6 M.ZUIKO ED L

45-150mm f4-5.6 LUMIX G VARIO L

XF-18mm F2 R L

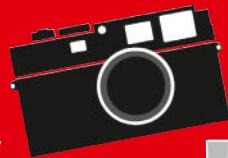
14-42mm f4-5.6 M.ZUIKO ED L

17-4mm F4.0 LUMIX G VARIO ASPH. L

XF-18mm F2 R L

14-42mm f4-5.6 M.ZUIKO ED L

20mm f1.7 LUMIX G ASPH. L</



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily

All items come with 6 month warranty - (unless stated)

Our knowledgeable staff are on hand and ready to help

ffdorides

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150mm F3.5 C.....	As Seen / £+£45 - £115	10-24mm F3.5-4.5 G AFS DX.....	Mint-£528	33-55mm F4.5 AL FA.....	Mint-£1,149
150mm F3.5 N.....	£+£59	12-24mm F4 G AFS DX ED.....	£+£399	35mm F3.5 AL (IF) FA.....	£+£399
150mm F3.8 Leaf Shutter.....	E++/£169 - £199	16-85mm F3.5-5.6 G ED VR AFS DX.....	E++/£179	45mm F2.8 A.....	E++/£119 - £229
150mm F4 C.....	E++/£159 - £199	17-55mm F2.8 G AFS DX IFED.....	E++/£1519 - £1549	45-85mm F4.5 A.....	£+289
210mm F4 C.....	As Seen / £+£149 - £139	18-55mm F3.5-5.6 G AFS VR.....	£+£179	55mm F2.8 A.....	£+£159 - £179
210mm F4 N.....	E++/£169 - £199	18-55mm F3.5-5.6 G AFS VR.....	£+£179	80-160mm F4.5 A.....	E++/£289 - £399
300mm F5.6 C.....	E++/£129	18-55mm F3.5-5.6 G AFS VR.....	£+£179	150mm F2.8 (IF) FA.....	E++/£449
2x Tele Converter N.....	E+£79	18-70mm F3.5-4.5 G AFS ED DX.....	E+£179	150mm F3.5 A.....	E++/£159 - £169
Komura 2x Converter.....	E+£29	Exc / Used-£69 - £139		200mm F4 A.....	£+199
2x Tele Converter.....	E+£29	18-105mm F3.5-4.5 G AFS ED VR.....	E+£179	200mm F4 A.....	£+185
120 Insert.....	E+£10	20-105mm F3.5-5.6 G AFS DX VR.....	E+£179	210mm F4 A.....	E+£199
120 Insert x2.....	E+£25	20-105mm F3.5-5.6 G AFS DX VR.....	E+£179	120 Insert.....	E+£185
120 Insert x3.....	E+£25	20-105mm F3.5-5.6 G AFS DX VR.....	E+£179	220 Insert.....	E+£225 - £39
120 Pro Mag.....	E+£39	20mm F2.8 AFD.....	E+£349		
135N Mag.....	E+£49	24mm F1.4 AFD ED.....	£+£1249		
220 Insert.....	E+ / £+£10 - £20	24-50mm F3.3-4.5 AFD.....	E+£79		
Polaroid Mag (645).....	E+ / Mint-£25	24-50mm F3.3-4.5 AFD.....	E+£69		
Auto Extension Tube Set.....	E+£49	24-50mm F3.3-4.5 AFD.....	E+£69		
Auto Extension Tube 2.....	E+ / £+£19 - £25	24-70mm F2.8 AFS ED.....	E+ / £+£89 - £949	67II Complete.....	E++/£399
Auto Extension Tube 3S.....	E+ / £+£19 - £25	24-85mm F2.8 AFD.....	E+£269	67II Body Only.....	As Seen/£450
Power Drive 645.....	E+£35 - £46	24-120mm F3.5-5.6 G AFD.....	E+ / £+£125 - £149	67II Mirror Up Complete.....	E++/£399
AE Prism Finder (FE401).....	E+ / £+£79 - £99	24-120mm F3.5-5.6 G AFS ED VR.....	E+£179	67II Mirror Up Body Only.....	E++/£299
AE Prism Finder 645.....	E+£59	28mm F2.8 AF.....	E+£138	35mm F4.5 Fisheye Takumar.....	E+ / Mint-£379 - £499
Plain Prism 645.....	As Seen/£29	28mm F2.8 AF.....	E+ / Mint-£149 - £169	45mm F4 SMC.....	E+ / £+£249 - £299
Prism Angle Finder.....	E+£35 - £46	28-70mm F3.5-4.5 AFD.....	E+£179	55mm F4.....	As Seen/£49
Prism Finder 645.....	As Seen / £+£29 - £39	28-100mm F3.5-5.6 AFD.....	E+£139	55mm F4 SMC.....	As Seen/£149
Waist Level Finder N.....	E+£29	28-105mm F3.5-4.5 AFD.....	E+£149	55mm F4 SMC.....	As Seen/£149
Mamiya 645AFD Series		28-300mm F3.5-5.6 G AFD VR.....	E+£239	75mm F4.5 shift.....	E+£249
					
645AFDIII Complete.....	Mint-£2,999	E++ / Mint-£549 - £589		75mm F4.5 SMC.....	E+ / £+£149 - £199
645AFDIII Complete + ZD Back.....	E+£2,988	35mm F1.8 G AF DX.....	Mint-£119	100mm F4 SMC Macro + 1:1 Converter.....	E+£399
645AF Complete.....	Mint-£699	35-70mm F3.2-4.5 AFN.....	E+ / £+£30 - £69	135mm F4 Macro.....	E+£199 - £299
645AF Body Only.....	E+£239	35-80mm F4.5-5.6 AFD.....	E+£239	135mm F4 Macro Takumar.....	E+ / £+£129 - £149
45mm F2.8 AF.....	E+£269	35-105mm F3.5-4.5 AF.....	E+£269	15mm F2.8 Takumar.....	E+£129
55-110mm F3.5-4.5 AF.....	E+£379	45mm F2.8 PC-E ED Macro.....	E+£108	165mm F2.8.....	E+£159
120mm F4 Macro MF.....	E+ / £+£45 - £75	50mm F1.4 AFD.....	E+ / £+£159 - £179	200mm F4.....	E+ / £+£199
150mm F3.5 AF.....	E+£249	50mm F1.8 AF.....	E+£149	200mm F4 Takumar.....	As Seen / £+£79 - £199
210mm F4 AF ULD.....	E+£699	60mm F2.8 AF Macro.....	E+£249	300mm F4.....	E+£249 - £349
300mm F4.5 APO AF.....	Mint-£599	60mm F2.8 G AF ED Macro.....	E+£249	300mm F4 SMC.....	E+£449 - £899
120/220 Insert AF Only.....	E+£239	70-200mm F2.8 G AF ED VR.....	E+ / £+£149 - £149	50mm F2.8 AF.....	E+£139
120/220 Mag 645AFD.....	Mint-£79	70-200mm F2.8 G AF ED VR.....	E+£149	72x2 Rear Converter.....	E+£139
Polaroid Mag 645AFD.....	E+£39	70-210mm F3.5-4.5 AF.....	E+£139	Vivitar 2x Converter.....	E+£79
Mamiya 7/7II Series		85mm F1.4 AFD.....	E+£269	6x2 Autobellows.....	E+ / £+£249 - £349
43mm F4.5 L + Finder.....	E+£849	85mm F3.5 G AFS Micro VR DX.....	E+£269	Extension Tube Set.....	E+£35
50mm F4.5 L + Finder.....	E+ / £+£39 - £79	105mm F2 AF DC.....	E+ / Mint-£549 - £589		
150mm F4.5 L + Finder.....	E+ / £+£349 - £399	105mm F2.8 AF Macro.....	E+£349		
210mm F4.5 L + Finder.....	E+ / Mint-£649 - £689	105mm F2.8 AF Macro G VR Micro.....	E+£519		
210mm F4.5 L + Finder.....	E+ / £+£649 - £689	18mm F2.8 AF ED.....	E+£239		
Finder 150mm F7D/704.....	E+£179	18mm F2.8 AF ED.....	E+£249		
Finder 150mm F7D/702.....	E+ / £+£179 - £199	200-400mm F4 G VR AFS IFED.....	Mint-£3,499		
Panorama Adapter AD/01.....	E+ / Mint-£65 - £75	300mm F2.8 G ED VR AF.....	E+£289		
PE70 External Battery Case.....	E+ / £+£40 - £45	300mm F4 AFS IFED.....	E+ / £+£179 - £199		
Mamiya RB7 Series					
Pro S Gold Edition.....	Mint-£749 - £949	300mm F4 AF ED AFN.....	E+ / £+£399	LY / FA Prism.....	E+ / £+£249 - £289
Pro S Complete.....	E+£249	50mm F4 AF VR IF ED.....	E+ / £+£49	MX Chrome Body Only.....	E+£39
Pro S Complete.....	Exc-£29	50mm F4 AF VR IF ED.....	E+ / £+£49	ME-Super Chrome + 50mm F1.7 SMC A.....	E+£79
50mm F4.5.....	As Seen/£79 - £99	Sigma 35mm F1.4 AF USM.....	E+£329	ME-Super Chrome Body Only.....	E+ / £+£449
50mm F4.5 C.....	As Seen / £+£179 - £199	Sigma 35mm F2.8 EX DC Fisheye HSM.....	Mint-£599	MET + 35-70mm F2.8 AF.....	E+£39
180mm F4.5.....	As Seen / £+£69 - £149	Sigma 17-50mm F2.8 EX DC HSM.....	E+£239	MV Black Body Only.....	E+£39
180mm F4.5 C.....	As Seen / £+£75 - £149	Sigma 17-50mm F2.8 EX DC HSM.....	E+£239	Program A Body Only.....	E+£39
180mm F4.5 KLA.....	E+£184	Sigma 18-50mm F2.8 EX DC.....	E+£269	P50 Body Only.....	E+£39
360mm F6.3.....	E+£199	Sigma 18-125mm F3.5-6.3 DC OS HSM.....	E+£179	P50T Body Only.....	E+£35
50mm F4.5 C.....	As Seen / £+£79 - £199	Sigma 24-70mm F3.5-6.3 D Asph.....	E+£349	PON 28-80mm.....	E+£159
180mm F4.5.....	As Seen / £+£69 - £149	Sigma 28-70mm F2.8 EX DC.....	E+£219	A3 - 50mm F1.7.....	E+£59
180mm F4.5 C.....	As Seen / £+£75 - £149	Sigma 30mm F1.4 EX DC HSM.....	E+ / Mint-£219 - £239	A3 - 50mm F2.....	E+ / £+£249 - £149
180mm F4.5 KLA.....	E+£184	Sigma 30mm F1.4 EX DC HSM.....	E+£179	A3 Body Only.....	E+£39
360mm F6.3.....	As Seen / £+£79 - £199	Sigma 70-300mm F4.5-6.3 Macro Super.....	E+£109	24-35mm F3.5 SMC M.....	E+ / £+£39 - £149
50mm F4.5 C.....	As Seen / £+£79 - £199	Sigma 70-300mm F4.5-6.3 Macro Super.....	E+ / Mint-£219 - £239	28-50mm F3.5-4.5 SMC M.....	E+ / £+£75
180mm F4.5.....	As Seen / £+£69 - £149	Sigma 70-340mm F4.5-6.3 Macro.....	E+ / £+£229 - £239	28-80mm F3.5-4.5 A.....	E+£49
180mm F4.5 C.....	As Seen / £+£75 - £149	Tamron 17-50mm F2.8 XR DI II.....	E+£219	E+ / £+£179 - £208mm F3.5-4.5 SMC A.....	E+£159
180mm F4.5 C.....	As Seen / £+£75 - £149	Tamron 17-50mm F2.8 XR DI II.....	E+£219	TC-20E Converter.....	E+£75
180mm F4.5 C.....	As Seen / £+£75 - £149	Tamron 28-70mm F2.8 XR DI.....	E+£219	20mm F2.8 SMC A.....	E+£75
180mm F4.5 VN.....	As Seen / £+£79 - £149	Tamron 28-70mm F3.5-6.3 A.....	E+ / £+£179 - £199	28mm F2.8 SMC M.....	E+£39
250mm F4.5.....	Exc / £+£129 - £179	Tamron 10-24mm F4.0-5.6 AF ED AFX.....	E+£379	35-70mm F2.8-3.5 SMC A.....	As Seen/£39
250mm F4.5 W.....	Exc / £+£129 - £179	Tokina 12-24mm F4.0-5.6 ATX PRO SD.....	Mint-£599	35-70mm F3.5-4.5 SMC A.....	E+£39
75mm F4.5 Shift W.....	E+ / £+£39 - £59	Tokina 35mm F2.0 Macro DX ATX.....	E+£239	35-80mm F4.5-5.6 SMC A.....	E+£25
100-200mm F2.8 W.....	E+ / £+£249 - £349	Tokina 40mm F2.8-5.6 ATX SMC.....	E+£49	40-80mm F2.8-4.4 SMC M.....	E+ / £+£25 - £349
140mm F4.5 Macro W.....	E+ / £+£189 - £259	Zeiss 55mm F2.2 F.....	E+£289	40mm F2.8 SMC M.....	E+ / £+£39 - £99
180mm F4.5 Soft VSF DL.....	E+ / £+£249 - £349	Zeiss 55mm F2.2 F Macro.....	E+ / £+£179	40mm F2.8 SMC M.....	E+ / £+£49 - £99
180mm F4.5.....	Mint-£159	Zeiss 55mm F1.4 ZF.....	Mint-£749	50mm F1.7 SMC M.....	E+ / £+£25 - £39
180mm F4.5 VN.....	As Seen / £+£79 - £149	TC-20E Converter.....	E+£179	50mm F1.7 SMC M.....	E+ / £+£75
250mm F4.5.....	Exc / £+£129 - £179	Metz 58AF1 Digital.....	E+£149	50mm F4 SMC Macro.....	E+ / £+£39 - £119
250mm F4.5 W.....	E+ / £+£169	Metz 58AF1 Digital.....	E+£149	70-200mm F4 SMC A.....	E+ / £+£39
350mm F4.5 APO.....	E+£429	Nikon D622 Flashgun.....	E+£69	70-200mm F4 Takumar A.....	E+£39
360mm F6.....	E+ / £+£189	Nikon D666 Flashgun MkII.....	E+£139	75-150mm F4 SMC M.....	E+£35
1.4x Converter.....	Exc / £+£119 - £199	Nikon EF430 Super Flash.....	E+£38	80-200mm F4.5 SMC M.....	E+£39
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F5 Body Only.....	As Seen / £+£149 - £299	Nikon SB20 Speedlight.....	E+ / £+£39 - £45	AF2007 Flash.....	E+ / £+£15 - £19
F4E Body Only.....	E+£249	Nikon SB20 Speedlight.....	E+ / £+£39 - £45	AF2007 Flash.....	E+ / £+£15 - £19
F4S Body Only.....	E+ / £+£169 - £249	Nikon SB20 Speedlight.....	E+ / £+£39 - £45	AF2007 Flash.....	E+ / £+£15 - £19
F100 Body + MB15 Grip + MF29.....	E+ / £+£179 - £179	Nikon SB20 Speedlight.....	E+ / £+£39 - £45	AF2007 Flash.....	E+ / £+£15 - £19
F100 Body + MB15 Grip.....	E+ / £+£159 - £179	Nikon SB20 Speedlight.....	E+ / £+£39 - £45	AF2007 Flash.....	E+ / £+£15 - £19
F100 Body Only.....	As Seen / £+£79 - £149	Nikon SB20 Speedlight.....	E+ / £+£39 - £45	AF2007 Flash.....	E+ / £+£15 - £19
F50 Body Only.....	Exc-£39	Nikon SB20 Speedlight.....	E+ / £+£39 - £45	AF2007 Flash.....	E+ / £+£15 - £19
F50 Body Only.....	Exc-£39	Nikon SB20 Speedlight.....	E+ / £+£39 - £45	AF2007 Flash.....	E+ / £+£15 - £19
F60 Black Body Only.....	Exc / £+£29 - £35	Nikon SB20 Speedlight.....	E+ / £+£39 - £45	AF2007 Flash.....	E+ / £+£15 - £19
F60 Chrome Body Only.....	E+£35	Nikon SB20 Speedlight.....	E+ / £+£39 - £45	AF2007 Flash.....	E+ / £+£15 - £19
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"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

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Ink Test Winner



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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	<i>Chameleon Inks</i>
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX4600, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	<i>Parasol Inks</i>
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	<i>Seahorse Inks</i>
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£15.99, 3 sets for £99.99	<i>Frog Inks</i>
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	<i>Duck Inks</i>
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	<i>Lilly Inks</i>
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	<i>Teddy Bear Inks</i>
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo 1400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	<i>Owl Inks</i>
T0791/2/3, each	£12.99 10ml	Check Website.	
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PXT3700/WD/800F/W810F/W830F/W830FWD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/855/865
T0807-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	<i>Flamingo Inks</i>
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	<i>Husky Inks</i>
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99, 3 sets for 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	<i>Fox Inks</i>
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FW/630FW, BX635FW/WD/EX925FW/BX935FW/B42WD
T1291-T1294 Set of 4	£42.99 set of 4	£16.99, 3 sets of 4	Photo R3000
T1291 Black	£10.99 11.2ml	£5.49 16ml	<i>Turtle Inks</i>
T1292/3/4, each	£10.99 7.7ml	£4.49 13ml	Photo R2000
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8	£10.99, 17ml each or £107.99 set of 8	<i>Kingfisher Inks</i>
T1591-9, each	£14.99 17ml each or £107.99 set of 8	Check Website.	Photo RX700
T5591-6, each	£13.99 13ml each or £74.99 set of 6	Check Website.	Photo Pro 3800, 3880
T5801-9, each	£41.99 80ml each or £329.99 set of 8	Check Website.	Workforce WF-2010W, 2510WF, 2520WF, 2530WF, 2540WF
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	<i>Fountain Pen Inks</i>
No.16 Black	£7.99 5.4ml	£4.99 18ml	Workforce WF-2010W, 2510WF, 2520WF, 2530WF, 2540WF
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	<i>High Capacity Fountain Pen Inks</i>
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No.16XL Black	£14.99 12.9ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	<i>Pigment Friendly Ink</i>
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No.18 Black	£7.99 5.2ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	<i>High Capacity Daisy Inks</i>
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Expression Photo XP750, XP850
No.18XL Black	£14.99 11.5ml	£4.99 18ml	<i>High Capacity Elephant Inks</i>
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	Expression Photo XP750, XP850
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No.24 B/L/C/LM, each	£7.99 5.1ml	NEW	Expression Premium XP600, XP605, XP700, XP800
No.24 C/M/Y, each	£7.99 4.6ml	NEW	<i>Polar Bear Inks</i>
No.24XL Set of 6	£69.99 set of 6	NEW	Expression Premium XP600, XP605, XP700, XP800
No.24XL B/L/C/LM, each	£11.99 9.8ml	NEW	<i>High Capacity Polar Bear Inks</i>
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	
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No.26 Black	£8.99 6.2ml	NEW	
No.26 Photo Black	£7.99 4.7ml	NEW	
No.26 C/M/Y, each	£7.99 4.5ml	NEW	
No.26XL Set of 4 (no PB)	£54.99 set of 4	NEW	
No.26XL Black	£14.99 12.1ml	NEW	
No.26XL Photo Black	£13.99 8.7ml	NEW	
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Final Analysis

Roger Hicks considers...

Anti-terrorist patrol, Algeria, 2001, by Paolo Pellegrin



© PAOLO PELLEGRIN/MAGNUM PHOTOS

A picture, they say, is worth a thousand words. Conversely, a few words can multiply the impact of a picture a thousandfold. If this were a movie still, it might be mildly interesting. But from the caption on the Magnum website, we know that at least some of the people in this picture are prepared to kill or be killed: 'Civilian "patriots" in cooperation with Algeria's anti-terrorist elite forces (GIS) patrol at night, protecting the village from terrorist attacks of the GIA – the Armed Islamic Group.'

Suddenly we are aware of the shadows, alive to any unexpected movement. Every sense is strained. We do not know what is happening, what is going to happen next: we are at the limits of our understanding, our experience, maybe even our beliefs. We cannot tell what is real, and what is not;

what is a shadow and what is a human figure. The picture captures all this: the blur, the fear, the guns, the anonymity.

It seems almost disrespectful to draw the obvious comparison: that the photographer is operating at the limits of his medium. Focus is poor, but that is irrelevant: camera shake takes away even more sharpness. Exposure is barely adequate to separate one shadow from another. Today you could set your DSLR to ISO 200,000 and take a picture that was vastly superior technically. But would it have the same impact? Almost certainly not.

This is where the art and science of photography collide. You choose your medium, your technique and your subject: photography is no more a single medium than the subjects in front of the camera are all the same. Sometimes you want super-

sharpness, colour, perfect exposure. Often, technical excellence is easier: set the camera on P and press the button. But just as a charcoal sketch differs from a watercolour and creates a different mood, so different styles of photography suit different subjects.

You can bet, of course, that Paolo Pellegrin did not develop this technique on anti-terrorist patrols. Rather, he must have had a particular look in mind, and honed it in less threatening circumstances. Either that, or he built on a happy accident. Either way, technique and subject matter must be separated before they can be reintegrated. Even 'bad' pictures of 'dull' subjects can teach you techniques you can later use with the right subject, when you get the chance. This is why practice makes perfect. Shoot, shoot and shoot again. But show people only the good stuff.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Ilse Bing**



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